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The influence of primary school music programmes on student choice of music studies in lower secondary schools

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THE INFLUENCE OF PRIMARY SCHOOL MUSIC
PROGRAMMES ON STUDENT CHOICE OF MUSIC
STUDIES IN LOWER SECONDARY SCHOOLS

by
Beverley Pascoe
B.Ed.Hons. Dip.Teach

A thesis
submitted in fulfilment of the requirements for the Award of
Master of Education
at the School of Education, Edith Cowan University

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ABSTRACT

The omnipresence of music in today's adolescent society in Australia is evidenced by the fact that adolescents, almost without exception, listen to and enjoy music throughout most of their leisure time, and indeed, much of their study time. A large portion of their financial resources is spent on music and its associated promotional material. It could be said that music plays a major part in their sub-culture and their lives. According to Davey (1991, p.11), "Music is an addiction in our culture" and "the Walkman and ghettoblaster assure access wherever and whenever we choose."

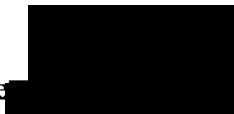
The obvious fulfilment and satisfaction enjoyed by our adolescents through music is not, however, reflected in the comparatively small number of students who choose or qualify to undertake music studies at high school. A study by the U.S. Department of Education (1988) cited by Patchen (1993, p.19) indicates that, while from Kindergarten to sixth grade 80% of students participate in music, in 7th and 8th grades this falls to 48% and by grades eleven and twelve only 9% of students participate in music classes.

There are no figures available to identify the number of primary school children in Western Australia who are currently participating in music instruction at school. However, according to Education Department philosophy and the Western Australian Student Outcome Statements (1994), all children should have the opportunity to experience a variety of Arts subjects in primary school so they can make informed choices regarding areas of speciality in secondary school and later in life. The Education Department of Western Australia census figures (1994) identified only 7.6% of Western Australian students participating in music programmes in year ten - the final year of compulsory schooling in Western Australia.

While it is acknowledged that there are many factors influencing the pursuit of secondary school music studies, including parent attitude, socioeconomic status, and home music background, personality and physical attributes, the question arises whether, despite the presence of other influences, a child may elect to undertake high school music studies primarily because she or he has been exposed to music in primary school and had the opportunity to display an aptitude for music.

The purpose of this study is to establish whether the study of music in the primary school classroom and the enjoyment or non-enjoyment of music lessons are significant factors influencing students' choice of music studies in high school.

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Signature 

Date.....*20 April 1995*.....

I wish to acknowledge the guidance and assistance of my Supervisor, Associate Professor John Williamson, the co-operation of the Principals, teachers and students who participated in the research, and the patience and understanding of my husband, Frank, during the time of research and writing of this paper.

This work is dedicated to my beautiful mother, Phyllis Pascoe, and to the memory of my dear father, William Pascoe, with my love and gratitude.

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Definitions

Below is a list of definitions adopted by the researcher for this study.

Generalist teacher: A primary school teacher who is employed to teach the range of subjects across all learning areas in the primary school classroom.

Music specialist: A primary school teacher with knowledge and expertise in the area of music who is employed specifically to teach music across all levels of the primary school - students being withdrawn from general classes for this purpose.

Music student: A year eight secondary school student who participated in this study and who was, at the time, participating in a music programme at school.

Musical achievement: Accomplishment in music

Musical aptitude: Perceived potential in music

Music literacy: The ability to read and sing or play basic music notation on the treble clef.

Non-music student: A year eight secondary school student who participated in this study and who was not, at the time, participating in a music programme at school.

Peripatetic teacher: An instrumental music teacher who is employed by the Education Department and who visits a range of primary schools specifically to teach musical

instruments to selected students - usually in years six and seven of primary school.

Private music teacher: A private teacher of music who is engaged, usually by a child's parent or guardian, to teach music to the student independently of the Education Department, outside of school hours and the school environment.

Primary school: Years of schooling from years K to 7.

Secondary school: Years of schooling from years eight to twelve - (schooling is compulsory to the age of fifteen years by which time the majority of students have reached year ten in Western Australia).

CHAPTER ONE

INTRODUCTION

Background

One of the aims of primary school music education includes the provision of opportunities and experiences for students to explore and work with music. These experiences need to be interesting and enjoyable if students' interest in music is to be maintained. If students are not given these experiences then they may not have the opportunity through any other avenue to develop musical skills. Without exposure to music tuition, musical skills are unlikely to be developed.

Musical aptitude

It could be argued that everyone has some degree of musical aptitude. Evidence indicates that musical aptitude is not a dichotomous trait. In other words, we cannot speak of children as having, or not having musical aptitude. We can however, describe them as having comparatively more or less musical aptitude as indicated by instruments designed to measure musical aptitude.

Research has shown that there are various dimensions of musical aptitude, which include tonal aptitudes, rhythmic aptitudes, and aesthetic expressive-interpretative aptitudes and that students can have different levels in the various dimensions. (Gordon, 1971, p.6). Some researchers have linked music aptitude and achievement to

parental involvement, and Wermuth (1971) cited by Zdzinski (1992, p. 115) found that “the environmental factors of family and student activity are significantly related to music aptitude”. Results of studies cited by Klinedinst (1991, p.225) indicate that musical aptitude, intelligence and academic achievement test scores are valid predictors of success in beginning instrumental music.

Primary school educators

In a study completed by this researcher, (Pascoe, 1991) which investigated practices and continuity of programmes in recorder tuition in selected north east Perth metropolitan schools, data indicated that many primary classroom teachers were not teaching, nor exposing children to music literacy in the classroom. This raises the concern that primary educators may have been depriving students of an integral part of their education, and in turn, depriving them of the knowledge and experience necessary to make the choice to study music in high school. It is likely the situation in 1995 has altered little from 1991.

With the implementation of a National curriculum in Australia, The Arts: a curriculum profile for Australian schools (1994), and with the recent development of Education Department curriculum Student Outcome Statements (1994) in Western Australia, there may be an opportunity to improve this situation.

One of the issues examined in this study relates to the influence of primary teachers’ teaching strategies and content on later musical choices by students.

Purpose of the study

This study will attempt to establish whether students who are exposed to continuity in classroom music throughout primary school and have enjoyed their music activities are more likely to undertake music studies at high school or whether primary school music studies have no influence in students' choices in secondary schools.

Factors influencing students choice to study or not to study music in high school will be investigated.

CHAPTER TWO

STATEMENT OF THE PROBLEM

Investigation of the influence of primary school music

This study will investigate whether primary school music programmes in Western Australian schools have an influence on student choice to study or not to study music in lower secondary school in light of the following:

- Music is a predominant force in, and plays a vital part in the subculture of the youth of Western Australian society
- Despite this fact, according to Education Department of Western Australia census information (1994), only 6.37% of year 10 students are currently studying music in Western Australian government schools.
- Music is included in the compulsory learning areas of the Western Australian school curriculum, as cited in the Western Australian Student Outcome Statements (1994).
- In a document entitled “Time Allocation in the Primary School” (1985) distributed by the Education Department of Western Australia it was recommended that all primary school students should be exposed to an average of 60 minutes per week of music.
- Results of a study undertaken by the researcher (Pascoe, 1991) indicated that only

28.6% of primary school classroom teachers had ever taught music literacy through recorder and, of these, only 8.6% indicated they had taught it on “most days.”

- The same study also revealed that 62.9% of primary teachers felt they either lacked the confidence or knowledge to teach music in the classroom.
- Where students do not have the advantage of the home influence, i.e. interest and encouragement from parents or guardians, it appears in most cases, unlikely they will pursue the opportunity to study music.

CHAPTER THREE

REVIEW OF RELATED LITERATURE

Music in primary schools

“There is little doubt that primary [school] educators have been the leaders in curriculum design and teaching methods over the last decades, though not in music” (Carlton, 1987, p. 45). According to Carlton, this trend is evident despite the fact that, since the 1950’s:

music has begun to play a much larger part in the lives of all people in the western world, more than at any other time in human history, particularly for children and adolescents (p. 45).

According to Gordon (1992, p. 24), music educators in the U.S.A. generally agree that many primary classroom teachers are not teaching music literacy in the classroom. Gordon expresses the opinion that “perhaps the reason might be that music is not considered to be an essential part of education” (p.24). Jorgensen (1994, p. 26) reiterates this view when she makes the comment that “music education occupies a fragile place in the public schools” and refers to the high rate of school music teacher burnout in the U.S.A. owing to impediments to their work. Jorgensen goes on to say:

If music education is to remain as a vital element of public education, today’s challenge is to shape public

understanding to such a degree that educational policymakers are impelled to provide conditions under which music education can proceed with integrity. (p.27)

Studies in other countries point to similar attitudes. Carlton (1987, p. 20), in reference to schools in Great Britain, believes that in many cases “the curriculum may have the wrong emphasis, music being treated as an area of little obvious importance to be introduced only if spare moments can be found.”

Kemp and Freeman (1988) state:

Although primary school teachers in Britain are generally expected to teach all areas of the curriculum to their classes, they frequently regard music as being something different; set apart from the experience of most, and therefore, to be taught by specialists. (p. 21)

They go on to say that “furthermore, all class teachers should engage in music activity to encourage children to perceive music as a legitimate and appropriate activity for everyone.” (p. 21)

In reference to the Australian education system, Temmerman (1985, p.58) says, “Although music is part of the formal school curriculum of primary school in Australia, it has endured continued and varied debate about its worthwhileness as an official school subject by some primary teachers.”

The development of a National Curriculum in England means there is now a compulsory requirement for music to be provided in primary schools with students being expected to progress along a developmental continuum from one 'key stage' to the next and with specific instructions for teachers within specific strands. (Lawson, Plummeridge and Swanwick, 1994, p. 6)

In discussing the core curriculum in Australian schools, Chmura (1994, p.372) cites Henry (1958) who says "if music can be shown to play a considerable role in the lives of all men, then its place in general education is assured." Chmura believes that from this perspective, "it is undeniable that music should play an important role in core curriculum." and that "it cannot be denied that activities such as music, which affect the emotional life of the individual should be part of the core curriculum." Chmura's view is that music is an important means of developing the mind and creating a sense of well-being and confidence and plays an important part in the development of the whole person, and is therefore a valid vehicle for achieving those ends within the curriculum.

Authelain (1992, p.233) asserts that although music is part of the primary school curriculum in France, if the teacher has had no real musical background, music could be reduced to a minimum or ignored altogether.

The integration of music with other primary school subjects is strongly recommended by Franklin (1972, p.105) who reminds us that "there is a movement towards breaking the isolation of one subject from other subjects through integration". Franklin believes

this approach could be comparatively simple for primary school teachers who have the advantage of teaching most subjects of the curriculum themselves.

The Education Department of Western Australia *Student Outcome Statements* (1994) also encourages the integrated approach to teaching across curriculum areas. However, this is difficult as most Western Australian teachers do not have pre-tertiary music education and lack the knowledge and confidence to teach music.

Brocklehurst (1971, p. 1) comments, "In spite of the remarkable advances made in the field of musical education in recent years, music continues to be in many ways one of the Cinderella subjects of the school curriculum." Brocklehurst believes, moreover, that "timetable provision gives the unfortunate impression that music becomes less important as children get older." (p. 1)

Carlton (1987, p. 52) reminds us that there was little change in sixteen years as he discusses the unrealistic time allotted to primary school music programmes in some schools and points to the fact that "children read books every day to become literate and yet it was maintained that ten minutes once or twice a week would develop similar ability with music reading."

Carlton claims:

Music in primary school is important. It is vital and it has a unique contribution to make to the development of all pupils. It is still a Cinderella - it ought to be a giant. (p.46)

Comber, Hargreaves and Colley, (1992, p. 124) discuss the inequalities in gender of students participating in music education and refer to studies of gender stereotyping of school subjects which “show that music is traditionally regarded as a feminine rather than as a masculine domain.” They cite studies undertaken by Crowther and Durkin (1982) who found that “girls were more likely than boys to play musical instruments, to sing in choirs, to attend concerts and to express favourable attitudes towards music.”

Teacher Education in Music Education

Evidence indicates that inadequacies in the education of primary teachers, a low musical ability and consequential lack of confidence to teach music are contributors to music often being neglected in the primary school classroom (Gifford, 1993, p.33). Gifford goes on to cite a number of recent national and international reports which have expressed concerns about the quality of arts education in pre-service education and primary schools. These reports include: Review of Arts and Training (Botsman, 1985); Action: Education and the Arts (Commonwealth Department of Education, 1985); A Survey and Report on the Needs and Priorities for Research in Arts Education in Australia (Lett, 1981); Arts in Schools (Calouste Gulbenkian Foundation, 1982) and The Arts, A Preparation to Teach (Cleave & Sharp, 1986) (1993, p. 33).

Gifford (1993, p. 45) also cites Cleave & Sharp (1986) who believe that ‘a lack of confidence’ was the reason expressed by many primary teachers for their inability to teach music [and other areas of the arts]. This view was reflected in the researcher’s

previous study (Pascoe, 1990) where teachers stated that 'lack of confidence' was the main reason they did not teach music within their classrooms.

Gifford (1993, p. 45) believes that the emphasis in educating the general primary school teacher in the area of music should be in encouraging and preparing him/her to become an 'imaginative musical critic' rather than an expert musician (in the limited time available). He says that this would result in teachers no longer assessing their ability to teach music just in terms of how musically skilful they are, but in terms of their ability to respond to students' work in an artistic and musically sensitive manner. However, this would seem impossible if they possess no music literacy skills.

Although music educators generally agree that the foundations of musicianship should be laid in the primary school, it appears that only a small proportion of children entering secondary school has followed a graded progressive course in music. This suggests that, although music is a compulsory part of the primary school curriculum in Western Australia, many primary school teachers do not teach music within their classrooms and are therefore not providing children with the opportunities to experience or explore music. Without these opportunities children may not have the knowledge to decide whether or not they wish to pursue music studies at high school.

School Administrators

School administrators in Western Australian schools, as well as schools in many other

countries, have an overwhelming influence over music literacy programmes in their schools. In primary schools, as well as in secondary schools in Western Australia, the importance placed on music by the school Principal often strongly influences the teacher's decision to conduct music lessons and the time allocated to music lessons.

In a previous study by this researcher, (Pascoe 1991), interviews with Principals revealed that, although 100% of them agreed that music should be a part of every school curriculum, all indicated that they do nothing to initiate tuition in music literacy and said they "leave it to the teacher but encourage it when initiated."

Concern has been expressed by Reul (1992, p. 32), in reference to schools in the U.S.A., that music in junior high school is offered only to those students involved in the performance electives and feels that exploratory courses should be added to broaden the general music understanding of all students. He fears that the arts are not treated as subjects in themselves but as topics to be implemented for gifted and talented students.

There is concern that the whole purpose of school music programmes in some instances is to improve the image of the school. According to Lehman (1987), "Too often in today's high schools there are no music courses available to the 'general' student who does not participate in the school's performing groups" (p.31).

This attitude is reflected in Gerber's (1992, p. 40) comment: "Politically, principals and parents alike see the great public relations value of strong performances and high

participation.”

Despite the increasingly high standards being achieved by high school elective students in performance, many high school students have no contact with music during their high school years. Reul (1992, p.33) believes that the reason for this can be attributed, at least in part, to school administrators who do not enjoy the arts in their own lives.

He says:

They often believe (as do many of the average citizens of their communities) that the school music program is an entertainment entity. The majority of people have never come to grips with the tremendous benefits of solid music training to the intellectual development of young people. (p. 33)

Lehman (1987, p.31) believes that “the main reason many school administrators fail to demand strong music programs is that they themselves did not experience challenging, rewarding, high quality music programs in school. And the main reason the public allows them to do so is that many citizens were similarly deprived.”

Shand and Bartel (1993, p. 39) believe that there may be a lack of importance attributed to music instruction by some school Administrators and that many “probably still see music as a ‘frill’ which is nice to have but which they do not make special efforts to support.” Studies undertaken by Shand et al in Canadian schools indicate “a serious lack of administrative support” in the provision of sufficient budget allocations for

resources in the areas of music. (p. 41)

Brophy (1994, p.30) indicates that most schools now are under 'site-based' management. This means administrators are deciding how school money and teachers' salaries are spent. This "emphasises the growing importance of making the music programme necessary in the eyes of the faculty and principal, for they may soon hold the fate of music in their hands." The current devolution of school management in Western Australia reflects the same issues.

Other influences

(i) Parental influence

According to Zdzinski (1992, p. 115), Wermuth (1971) found that "parent involvement and favourable attitudes of parents are significantly related to music aptitude in school age children," and Brokaw (1983) identified significant relationships between performance achievement and parental supervision of home practice among beginning instrumental students. (p 115)

Supervision of home practice is one of the most important principles of the Suzuki method of learning music. Studies undertaken by Sperti (1970) and Blaine (1976) who systematically examined the use of Suzuki techniques (including parental involvement) indicate that beginning clarinet students using Suzuki techniques performed significantly

better than those taught with traditional teaching techniques. (Zdzinski, 1992, p.115)

Further studies undertaken by Doan (1973) and cited by Zdzinski (1992) indicate a significant relationship between performance achievement and parental involvement among middle school violin students. Sloboda and Howe (1992, p. 115) believe the home environment and specific parental behaviours are major factors in predicting the long-term course of musical skill development and cite the studies of Brand (1985), Shuter-Dyson & Gabriel (1981) and Sosniak (1985) who “found a very high level of parental involvement in and commitment to the musical development of exceptionally able young pianists.”

Among the researchers who have examined relationships between parent musical background and various factors pertaining to music instruction is the Leblanc Corporation (1961) who found “significantly more parents with instrumental training in families including instrumental students than in those including non instrumental students.” Studies by Shelton (1966) and Jenkins (1976) indicate a significant relationship between musical home environment and musical development among preschool and first grade students. (Zdzinski, p. 114)

However, as cited by Zdzinski (p. 115), Dregalla (1983) found that parental involvement was not a significant predictor of high school music students’ musical achievement. It could be argued, though, that parental attitudes and involvement are related to students’ success in many areas of the school curriculum. Indeed Zdzinski (1992, p. 115) cites research literature by Ryan (1964), Stabler (1969) and Mize (1977)

who all found significant relationships between parental involvement and elementary reading achievement; Gutman (1981) and Wheeler (1984) who found similar relationships regarding mathematics achievement, and Kitchens (1975) and Wilson (1976) who found significant relationship between parental involvement and general academic achievement among middle school students. It would be logical to assume then that it is likely that parental attitude and support are among the motivational factors contributing towards success in music learning. However, "As far as can be determined, no researcher has examined the significance of parental involvement upon cognitive musical achievement of middle school band students" (Zdzinski, 1992, p. 115).

(ii) *Socioeconomic status*

The relationship between socioeconomic status and success of beginning instrumentalists has been examined by McCarthy (1980) and Mitchum (1969) and their studies, as cited by Klinedinst (1991, p. 225) indicate that "a significant relationship exists between socioeconomic status and both achievement and retention of students." In subsequent studies of factors predicting performance achievement and retention of fifth-grade instrumental students undertaken by Klinedinst (1991), the conclusion was reached that "Although there is a significant relationship between academic achievement and student retention, other factors such as self-concept in music and family socioeconomic status play a prominent role" (p. 225).

Cullen (1993, p. 44) advocates the use of pop music within the classroom and states

that “low achievers find more sources of self-esteem from participation in rock music than high achievers. The possible reasons for this sociological choice are both interesting and instructive.” She states:

pop music expresses the suffering of an oppressed and powerless sub-class called teenagers and the songs express social criticism, dissent, and rebelliousness against mainstream values and ideology. Many songs express a theme of hopelessness and even death as a way out of dealing with adolescent problems.

Cullen goes on to discuss some of the lyrics of popular music that “speak of life, love and a world that seems so wrong.” (p. 201)

Authelain (1992, p. 236) advocates primary school music for all students and believes it is a basic right for all children, “not only for those who have parents rich enough to pay for private extra curricular tuition, or who are lucky enough to have musically trained parents.”

(iii) Personality and Physical traits

Other factors, apart from innate capacity have been identified by Brocklehurst (1971, p. 41) as having an influence on achievement in music. He believes that parent interest and encouragement, qualities of personality, perseverance, determination, initiative, industriousness and enthusiasm are all necessary. He also discusses the relevance of physical attributes, including motor control, co-ordination, manipulative facility and, in

the case of wind players, lip and teeth formation. Klinedinst (1991, p. 225) however, found that physical characteristics could not be identified as a factor influencing success on a musical instrument owing to difficulty in identifying characteristics to be measured as well as the lack of an appropriate measuring instrument.

Music educators and researchers believe that intelligence and academic achievement can also have an influence on musical achievement. "Results indicate that musical aptitude, intelligence and academic achievement test scores are valid predictors of success in beginning instrumental music". (Klinedinst 1991, p. 225)

Studies indicate that there are likely many factors influencing selection of music studies in early high school. However the question remains: Would a student who had had no exposure to music literacy and had no opportunity to display potential (or musical aptitude), elect to study music at high school?

The Attitude and approach of the teacher

The influence of primary school music teachers may also be a factor in the ultimate choice by students of a music elective in high school. Teachers' attitudes and the approaches they have to classroom music lessons, together with the type of material they present, could have a significant bearing on childrens' interests in music.

Temmerman (1985, p.56) believes that, "although there are undoubtedly many sources

of influence that operate on curriculum development...it is the teacher who fundamentally determines the activities that go on at the classroom level.” She goes on to say that “Teachers within Australian schools have not yet fully realized the potential value of music.”

Beckman (1992/93, p. 17) warns inexperienced music teachers against relaxing the usual standards of class control and discipline and says, “While teachers need to be flexible and creative to match their students’ individual and personal concerns, they must also deliver a firm, dependable procedure that offers reasonable, constant expectations.” He discusses the importance of planning and states that “thoughtful, structured lessons are essential in assuming productive lesson experiences.” (p.16)

Gerber (1992, p. 38) emphasises the importance of keeping abreast of important developments in the field of music education and maintaining an awareness of new trends and methods. He discusses the challenges for teachers in the middle school, and says, “in the eyes of the kids, successful music teachers are those who know and are well liked by a large segment of the student population.” Gerber believes teachers should be “child centred rather than subject centred.” Gerber (p. 41) advises teachers “for the Nintendo generation, students’ attention must be captivated and maintained” and that it is rare for adolescents to find the music per se boring, but rather the way in which it is presented.

In discussing music and the English National Curriculum, Lawson, Plummeridge and

Swanwick, (1994, p. 6) state that "Teachers' attitudes towards pupils, and to their musical interests and abilities, will do much to determine the quality of their musical response." Mackworth-Young (1993, p. 22) says "Our [teachers'] relationship with the student is central in determining his enthusiasm and progress." She goes on to say:

We need to take the initiative and encourage the student to develop a realistic relationship with us, a relationship in which there is a genuinely constructive two-way interchange built on mutual approval and understanding. (p.23)

Mackworth-Young also states "It is easy for us to underestimate the significance and the power of the role into which we are cast." (p. 24)

Wlodkowski and Jaynes (1992, p. 13) state that "Well-timed changes in methods of instruction help students to pay attention and renew interest."

Carlton (1987, p. 20) observes that, despite the fact that there is a "whole teenage subculture centred around the world of pop music, children in the middle years of the primary school frequently show signs of rejecting music before any other area of work." In reference to high school music studies, Carlton (p. 70) cites the Newsom Report (1963) which states:

Out of school, adolescents are enthusiastically engaged in musical self-education.... yet in schools the contrasts are striking.

The report describes schools, or whole areas, where music flourishes on the one hand, and on the other hand cites evidence of surveys which indicate that music is the subject most frequently dropped. One of the reasons attributed to this weakness, where it exists, is an unduly narrow concept of music. The report as cited by Carlton (1987), goes on to say:

Music can clearly be a potent force in the lives of many young people and one form of activity which can be carried on from school through to adult life; its contribution to both school community and the larger community can be notable. It deserves generous encouragement. (p. 70)

Content of Music Programmes

Interestingly, the *Schools Council Working Paper* of 1971 cited by Carlton (1987, p. 71) reports that rejection of music could be part of a large scale revolt because of the conflict between the values of music in the teenager's subculture and the values of music in schools. Perhaps teachers need to be more aware of the importance of providing young people with music experiences which they will spontaneously and actively enjoy and which will maintain their enthusiasm and interest. It should be kept in mind that this does not require teachers to indulge in the limited musical language available in the sub-culture.

In discussing ways to overcome boredom and indifference in music students,

Wlodkowski and Jaynes (1992, p. 13) make the comment, "every time teachers can relate learning to what students find personally meaningful, the more likely they will be to gain and hold their attention." Wlodkowski et al are of the opinion that teachers should be aware of students' current interests "because student interests change so rapidly and because youth is more and more a culture unto itself." (p. 17)

Davies and Herle (1990) put forward an argument for using carefully selected, current pop/rock music in grade seven music classes in an effort to "begin where students are and with their music" (p. 13). They feel pop-music could be used to review the basic elements of music such as beat, rhythm, melody, harmony, form, dynamics, tempo, timbre, style and to establish a positive attitude towards school music. In discussing the role of pop music in the school curriculum, Cullen (1993), discusses two schools of thought:

firstly, that pop music should be included in the school curriculum because it can be the stepping stone to 'better music' and that it can assist in the learning of other subjects, and secondly, that it should be included because it has merit of its own as a valid genre (p. 44)

Cullen also states:

Many researchers agree that pop music has a special meaning to teenagers from working class backgrounds and that low achievers find more sources of self-esteem from participation in rock music than high achievers (p. 44)

According to Cullen, "traditional jazz has gained respectability and has been introduced successfully into many school curricula." (p. 129)

Rentz (1994, p. 16) believes "it is imperative that musical selections be substantive enough to maintain the interest of educators and the students." Rentz (p. 17) identifies several variables that are consistent in musical preferences of students including the fact that music with faster tempi are likely to be preferred over slower tempi. In addition, music styles and repetition have been identified as variables that affect preference.

Davey (1991) believes that many music educators view the current generation in music as one of crisis. He states:

not only does much of the common practice in music education focus inordinately on the amusement function of music, it also embraces a form of musical pluralism which is largely indiscriminating. That is, the repertoire which is the centre-piece of our musical education programmes is often shallow and thoroughly banal. (p. 11)

Davey goes on to say that music educators need to identify and select repertoire worthy of intense study and reflection, particularly with respect to newly composed music. He believes the work should possess a "structural unity, coherence, economy and completeness". (p. 15)

In discussing appropriate material for singing in the music classroom, Mizener (1993, p. 237) comments on the fact that if songs selected for use in the classroom are chosen

without regard to age and grade appropriateness, then song repertoire may contribute to negative attitudes toward singing. He emphasises that the music educator should select all song material, contemporary and classical, composed and folk, with careful consideration of its musical quality.

It is the view of some music educators that many students who have an aptitude (or potential) for music are not given the opportunity to develop their potential in music. Gordon (1971, p. 7) suggests that many students are not achieving in accordance with their musical potential, indicating that "the relationship between musical aptitude and musical achievement is considerably less than that between intellectual aptitude and academic achievement."

He goes on to say:

20 percent of students who are members of senior high school music performance groups fall in the lowest third [in musical aptitude] of the population at large, and only 40 percent of this "select" group rank in the upper quarter. Hopefully the implications of such fearful findings will not only support the desire to improve teaching procedures but also cause music educators to question whether they are meeting their responsibility to all students. (p.7)

The American National Standards for Arts Education (1994) reminds us that:

The Arts have been part of us from the very beginning. Since nomadic people first sang and danced for their ancestors...the Arts have described, defined, and deepened human experience. All people, everywhere, have an abiding need for meaning - to

connect time and space, experience and event, body and spirit, intellect and emotion. People create art to make these connections to express the otherwise inexpressible.

They go on to say, "The Arts are inseparable from the very meaning of the term, Education." (p.5)

The Western Australian Education Department *Student Outcome Statements* (1994) state that:

The Arts are central to the expression and identity of all human societies, recording and sharing the richness of human experiences and imagination, changing and shaping both the individuals and societies. (p.1)

Romer, Governor of the State of Colorado (1994 p.vii), in his preface to a Music Educators National Conference states, "The Arts are critical to giving deeper meaning to our lives...The world comes to you in many forms, quite often in the form of art." He emphasises the fact that, although a healthy economy is a means to an end, it is not the end in itself, and the true end is to enable all of us to express ourselves as well as we can, in our work, or our play, or our art and for this reason it is vitally important to "keep arts in our education."(p.ix)

Summary of Review of Literature

While no study could be found which related directly to the influences of primary school music on students' choice to study music in secondary school, the following points have emerged:

- Many primary school teachers are not teaching music literacy within the classroom, either because they do not regard it as an essential part of education or because they do not have the knowledge or the confidence to teach it.
- 'The Arts' is now regarded as a compulsory requirement of the school curriculums in both Britain and Australia (including Western Australia).
- Evidence indicates there are inadequacies in the education of primary school teachers to competently teach music in the classroom.
- School administrators have an influence over the teaching of music in schools and this is increasing as more emphasis is placed on devolution of school management.
- There is a significant relationship between parental influence and success in music studies of children.

- Socio-economic status has been identified as a factor influencing student success in music and some music educators advocate a change in material presented to lower socioeconomic students to improve their interest and participation rate.
- The attitude and approach of the teacher, as well as the structure and content of programmes, has an influence on students' enjoyment of and success in music.
- Music and the Arts are considered by arts educators and society generally to be an integral and important part of the overall education of the child.

CHAPTER FOUR

STATEMENT OF RESEARCH QUESTIONS

1. Are Western Australian primary school music programmes a significant influence of students' selection of secondary school music studies?
2. What proportion of year 8 students studying music was involved in continuous music programmes with their classroom teachers from years 4 to 7 in primary school?
3. What proportion of year 8 students studying music was exposed to continuous music literacy programmes with music specialists from years 4 to 7 in primary school?
4. What proportion of year 8 non-music students was involved in continuous music literacy programmes with their classroom teachers from years 4 to 7 in primary school?
5. What proportion of year 8 non-music students was exposed to continuous music literacy programmes with music specialists from years 4 to 7 in primary school?
6. Where students were exposed to music literacy programmes in primary school, what was the extent to which students enjoyed these lessons?

Subsidiary questions:

7. What proportion of year 8 music students was influenced by parents and other family members to study music?
8. What proportion of year 8 music students undertook private music lessons?
9. What proportion of year 8 music students was influenced and encouraged by private music teachers to study music in secondary school?
10. What proportion of year 8 students was influenced by listening to pop-music on the radio or viewing pop-music videos and the desire to become a pop-music artist?
11. What other factors influenced students to study or not to study music at high school?

CHAPTER FIVE

THE RESEARCH

Method of Research

The research is of a descriptive nature and data were collected through the administration of questionnaire surveys; where possible, by the researcher and where not possible, by high school teachers within the schools. Where teachers administered questionnaires, they were given clear directions regarding the process and their instructions to students in order to reduce variables between groups.

Questionnaires were administered to both music and non-music year eight students from ten high schools throughout the Perth metropolitan area which were selected by lottery from the Education Department's published list of schools.

Administration of questionnaires took place during school hours and students sat in their normal classroom positions where they were supervised. There was no discussion or contact between students during completion of the papers. When students had completed questionnaires they were collected by the researcher or supervising teacher.

Students (both music and non-music) were advised they were not compelled to participate in the survey but every student, without exception, chose to complete the questionnaire.

There was no prior knowledge of academic or socioeconomic status of the schools reviewed or the students to whom the surveys were administered and there was no control over gender or age of students, apart from the fact they were all currently at the year eight level.

Subjects

Surveys were distributed to two classes of year eight students in each school and, where possible, one of those was a class of music students and one a class of non-music students. However, because schools were selected randomly, there was no control over class numbers and so numbers of music and non-music students were not equal.

A total of 455 students was surveyed and of these, 245 were currently studying music at high school and 210 were not. Because one school was a special music school, all students in both classes surveyed at that school were music students. In another school there was no music offered and so all students surveyed there were non-music students.

Although all students were in their first semester of year eight, ages of students ranged between 11 and 14 years of age. There was no control over gender of students and surveys indicated that of the total number of 455 students there were 227 males and 220 females with eight students failing to indicate their gender. No tests were carried out to determine variations between male and female subjects.

The Ministerial Review of Schooling in Rural Western Australia (1994) reported that “some students are disadvantaged because of social and economic characteristics of their

families and the areas in which they lived...regardless of whether they were in metropolitan, rural or remote areas." There was no control over socioeconomic status of students as schools were randomly selected with no knowledge of the geographical areas in which they were situated.

There was also no knowledge of the academic status of students as classes to be surveyed were determined by Principals and school staff.

Instrument design

The questionnaire was designed for year eight students to complete during first term while their memories of primary school music activities were still fresh in their minds. Also the influence of high school activities would be minimal.

The questionnaire consisted of 43 questions which were developed to establish whether primary school music lessons were a significant influence on students' choice to study or not to study music in high school. Subsidiary questions were asked to establish other possible factors which may have influenced students' choices. These included family attitude and influence, the possible influence of T.V. or video clips and pop music, students' enjoyment levels of music lessons and their relationships with music teachers.

The questionnaire contained a combination of structured response type and alternative response type questions as well as scaled attitudinal response questions.

For questions which required alternative responses, chi-square tests were employed to

determine any significant differences between music and non-music students. For questions which required scaled responses of attitude, t-test were employed to determine significant differences between the means of music and non-music students.

Procedure

Permission was gained from the Western Australian Education Department to conduct the study and the principals of all schools were contacted in writing to gain approval to administer the surveys.

Principals were then contacted by telephone and mutually satisfactory arrangements were made to administer the surveys to students. Principals were most co-operative and every principal who was approached gave permission for the administration of the tests. Some preferred the staff to administer the surveys independently and others stipulated that the researcher should undertake to do so.

In cases where staff undertook the task, the researcher contacted the staff concerned to give clear instructions as to the requirements of the study in order to maintain continuity throughout the administration of questionnaire surveys.

An exceptionally high proportion of returns (100%) was achieved by the researcher either personally administering the questionnaires or collecting completed questionnaires from schools where teachers undertook the administration. Although students were not compelled to complete questionnaires, all were completed, apart from a few individual questions to which some students did not respond.

Data Calculations

Where questions required a 'yes' or 'no' response, tests, using the chi-square (χ^2) method were conducted to identify any significant differences between music and non-music students in the frequency of response to the 'yes' option. The observed frequencies falling in the various categories were contrasted with the expected frequencies to determine whether there was any significant difference between the two groups in the frequency of responses to 'yes', taking into account the size of the different samples.

The chi-square method of testing compares the observed frequency with the expected frequency of responses. For the purposes of this study it was assumed the frequency would be 50/50 i.e. where responses to questions were either 'yes' or 'no', the number of 'yes' responses observed would logically be expected to be 50% of the music and 50% of the non-music students. Based on this assumption, to determine disparities between the expected frequencies and the actual frequencies, the significance level of .05 was used. This is consistent with usual practice for chi-square calculations.

Where attitudinal questions required a response on a scale of 1 to 5, independent 2-tailed t-tests were employed to test if there was a significant difference between the means of music and non-music students. A probability level of .05 was used to test the null hypothesis.

CHAPTER SIX

ANALYSIS OF DATA

Question 1

Students were asked, "Does anyone (apart from yourself) at home currently play a musical instrument?"

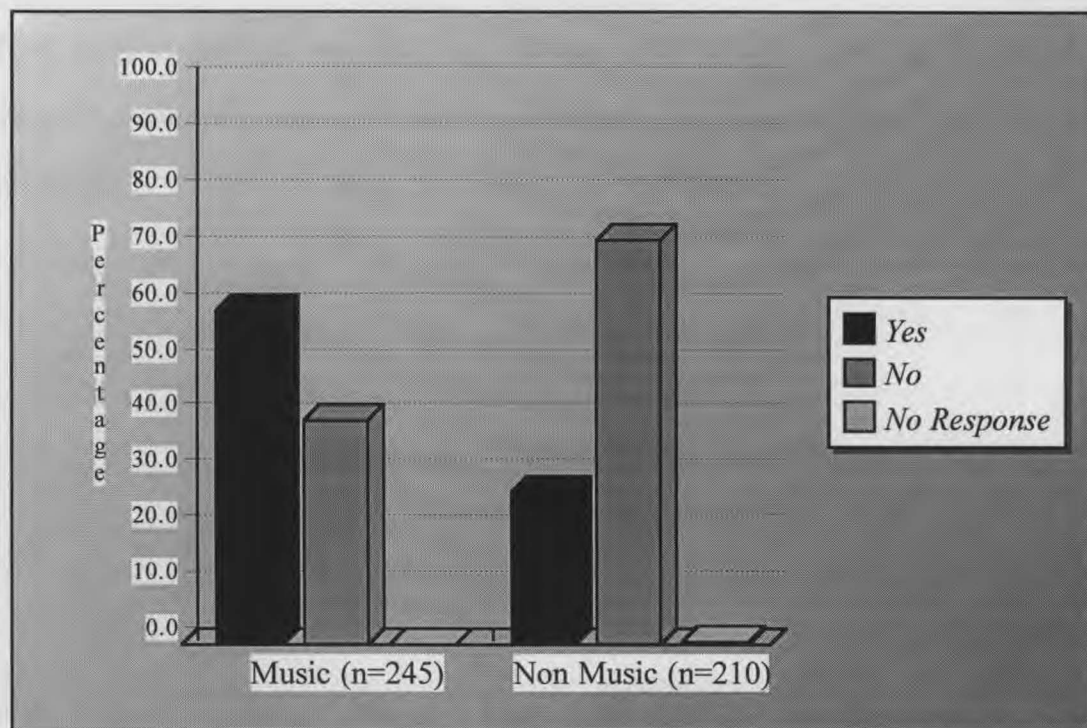
Possible response was 'yes' or 'no'. Of the 245 music students, 60% answered 'yes' and 40% answered 'no'.

Of the 210 non-music students, 27.1% answered 'yes' and 72.4% answered 'no' with a .5% no response. (see table 1)

Table 1: *Frequency distribution of students who stated that someone at home played a musical instrument.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	147	60.0	98	40.0	-	-
Non Music (n=210)	57	27.1	152	72.4	1	0.5

Figure 1: *Percentage of students who stated that someone at home played a musical instrument.*



Chi-square was used to test the difference between the observed 'yes' responses and the expected 'yes' responses of music and non-music students, using a .05 level of significance. There was a significance of .000 which indicates a significant difference between music and non-music students. $\chi^2(1, N=204) = 27.00, P < .05 = .000$

Results indicated that of students who were currently studying music at high school there was more likelihood that someone else at home played a musical instrument than in the case of students who were not studying music.

Question 2

If the reply to question one was 'yes', students were asked to identify the person at home who currently played a musical instrument. Responses were divided into five categories:

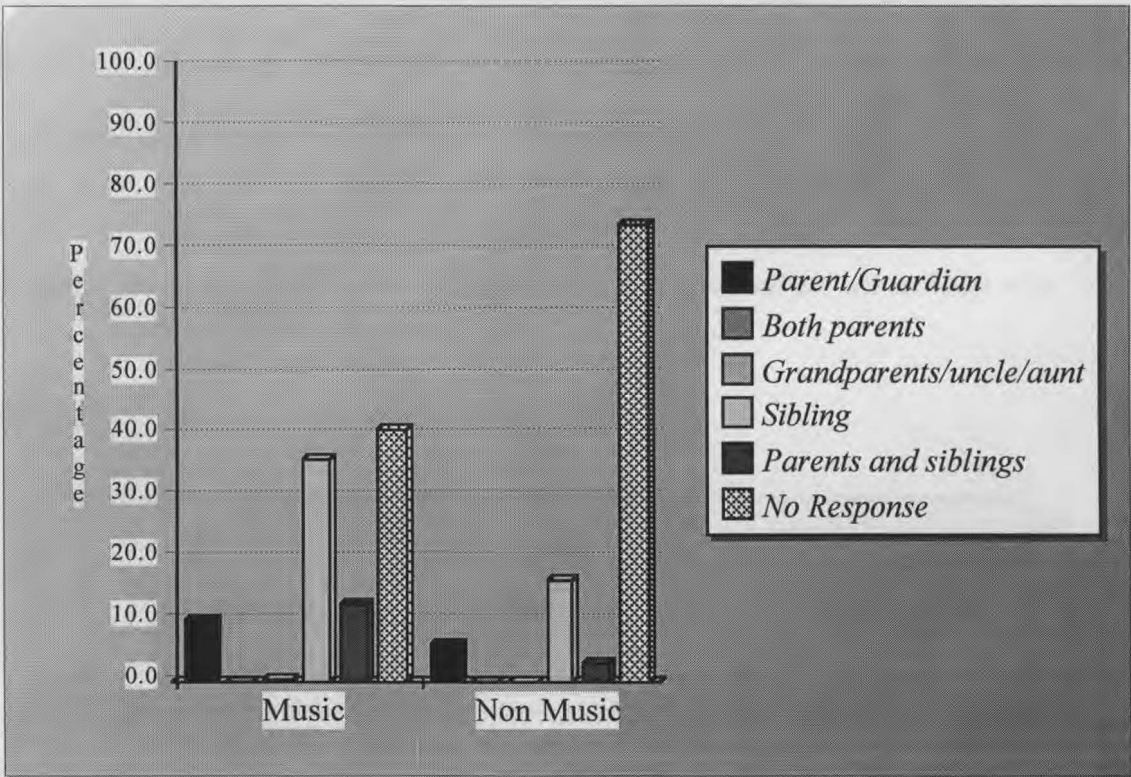
1. parent or guardian
2. both parents
3. grandparents/aunt/uncle
4. siblings
5. combination of parents and siblings

Table 2: *Frequency distribution of students' family members who played a musical instrument.*

Family Member	Music		Non-music	
	<i>n</i>	%	<i>n</i>	%
Parent/Guardian	24	9.8	13	6.2
Both parents	-	-	-	-
Grandparents/uncle/aunt	1	0.4	-	-
Sibling	89	36.3	35	16.7
Parents and siblings	31	12.7	6	2.9
No Response	100	40.8	156	74.3

Figure 2 shows the breakdown of responses between music and non-music students who said ‘yes’ to question one and so responded to question two.

Figure 2.: *Percentage of students’ family members who played a musical instrument.*



The most frequent response, both from music and non-music students, was ‘4’ (siblings). 36.3% of music students and 16.7% of non-music students indicated they had brothers or sisters at home who currently played a musical instrument. It could reasonably be assumed that “no response” indicated that no other family member played a musical instrument as there was no option on the questionnaire to indicate this.

Question 3

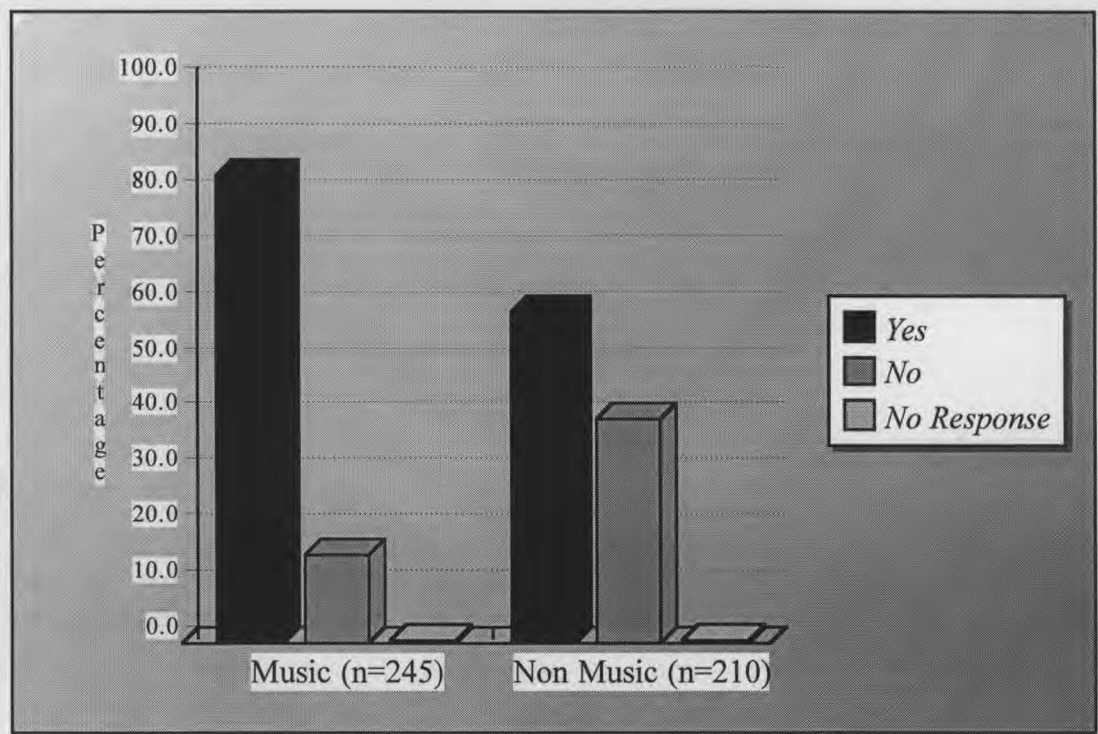
The question was asked, “Has anyone at home ever played a musical instrument?” and the possible response was ‘yes’ or ‘no’.

Of the 245 music students, 83.7% answered ‘yes’ and 15.9% answered ‘no’. There was one missing response. Of the 210 non-music students, 59.5% answered ‘yes’ and 40% answered ‘no’ with one missing response (see table 3).

Table 3: *Frequency distribution of students who had ever had anyone at home who played a musical instrument.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	205	83.7	39	15.9	1	0.4
Non Music (n=210)	125	59.5	84	40.0	1	0.5

Figure 3: *Percentage of students who had ever had anyone at home who played a musical instrument.*



Chi-square was employed to determine any significant difference between the response of music and non-music students. Chi-square indicated a significance of .002, which means there were significantly more music than non-music students who had someone at home who had ever played a musical instrument. $\chi^2(1, n330) = 9.19, P < .05$.

Question 4

Students who answered 'yes' to question 3 were asked to identify the person at home who ever played a musical instrument. Responses were divided into five categories:

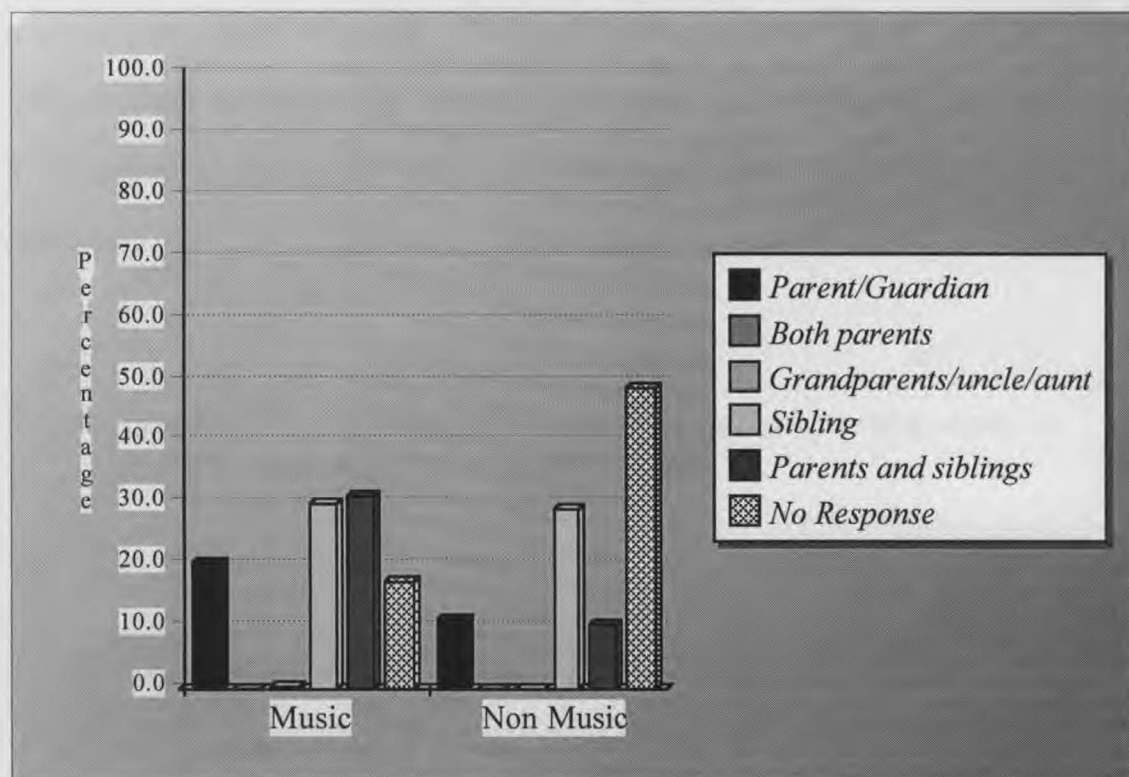
1. parent or guardian
2. both parents
3. grandparents/aunt/uncle
4. siblings
5. combination of parents and siblings

Responses of music and non-music students are set out in table 4 below.

Table 4: *Frequency distribution of students' family members who had ever played a musical instrument.*

Family Member	Music		Non-music	
	<i>n</i>	%	<i>n</i>	%
Parent/Guardian	50	20.4	24	11.4
Both parents	-	-	-	-
Grandparents/uncle/aunt	1	0.4	-	-
Sibling	74	30.2	61	29.0
Parents and siblings	77	31.4	22	10.5
No Response	43	17.6	103	49.0

Figure 4: *Percentage of students' family members who had ever played a musical instrument.*



The strongest response for music students was '5' (combination of parents and siblings) and the strongest response from non-music students was '4' (siblings). The response from music students of 20.4% for parents or guardians was significantly higher than the response of 11.4% for parents and guardians from non-music students. It could reasonably be assumed that "no response" indicated that no family member had ever played a musical instrument.

Results indicated that where other members of the family played or had played musical instruments there was more likelihood that students would study music at high school.

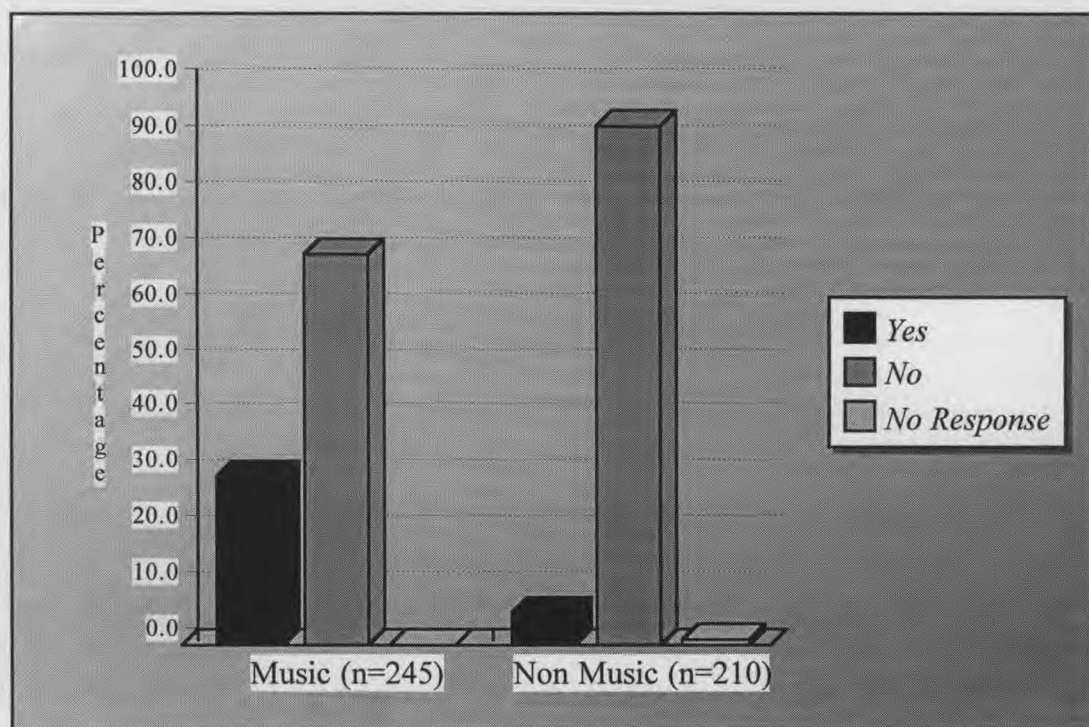
Question 5

Students were asked if they were currently learning to play a musical instrument from a music teacher outside of school. The possible response was 'yes' or 'no'. 30.2% of music students answered 'yes' and 69.9% answered 'no'. Of the non-music students, 5.7% answered 'yes' and 93.3% answered 'no' with two missing responses. (see table 5)

Table 5: *Frequency distribution of students who were currently learning to play an instrument from a teacher outside of school.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	74	30.2	171	69.8	-	-
Non Music (n=210)	12	5.7	196	93.0	2	1.0

Figure 5: *Percentage of students who were currently learning to play an instrument from a teacher outside of school.*



Chi-square tests indicated a significance of .000. $\chi^2(1, N=88) = 32.203, P < .05$ pointing to the fact that significantly more music students than non-music students were learning to play a musical instrument from a teacher outside of school.

Question 6

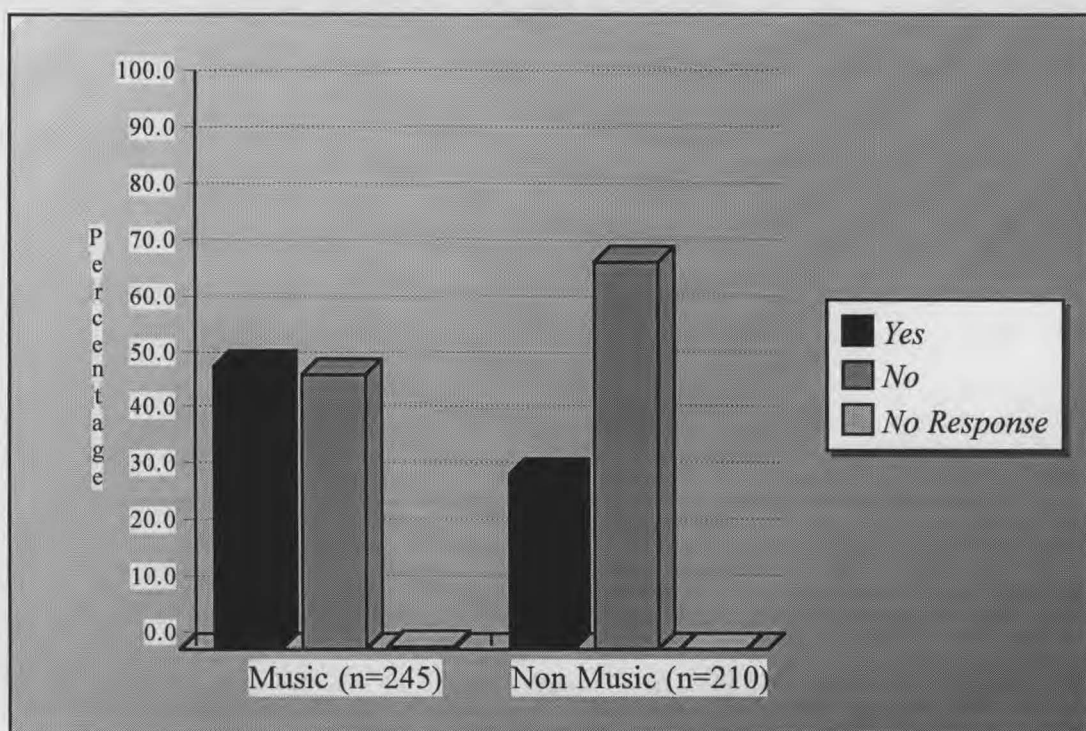
Students were asked if they had ever learnt to play a musical instrument from a teacher outside of school. 50.6% of music students said ‘yes’ and 49% said ‘no’. There was one missing response. Of the non-music students, 31% said ‘yes’ and 69% said ‘no’.

(See table 6)

Table 6: *Frequency distribution of students who have ever learnt to play an instrument from a teacher outside of school.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	124	50.6	120	49.0	1	0.4
Non Music (n=210)	65	31.0	145	69.0	-	-

Figure 6: *Percentage of students who have ever learnt to play an instrument from a teacher outside of school.*



Chi-square test showed a significance of .001, $\chi^2(1, N=190) = 10.68$, $P < .05 = .001$ indicating that there were significantly more music than non-music students who had ever learnt to play a musical instrument from a teacher outside of school.

Results point to the fact that where students were learning music, or had ever learnt music from a teacher outside of school they were more likely to be studying music at high school.

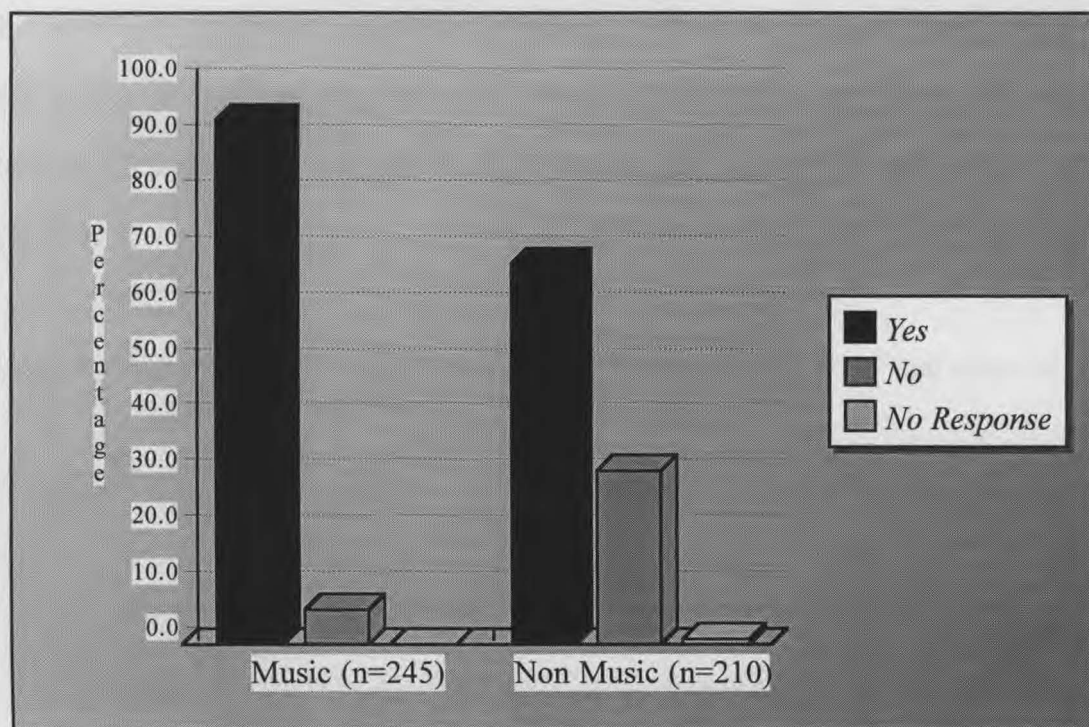
Question 7

Students were asked if they had ever practised playing a musical instrument at home. 93.9% of music students answered 'yes' and 6.1% answered 'no'. Of the non-music students, 68.1% answered 'yes' and 31% answered 'no', with one missing response. (see table 7)

Table 7: *Frequency distribution of students who had ever practised playing an instrument at home.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	230	93.9	15	6.1	-	-
Non Music (n=210)	143	68.1	65	31.0	2	1.0

Figure 7: *Percentage of students who had ever practised playing an instrument at home.*



Chi-square tests indicated a significance of .003, $\chi^2(1, N=373) = 8.74$, $P < .05 = .003$, thus indicating that significantly more music students than non-music students had practised a musical instrument at home.

Question 8

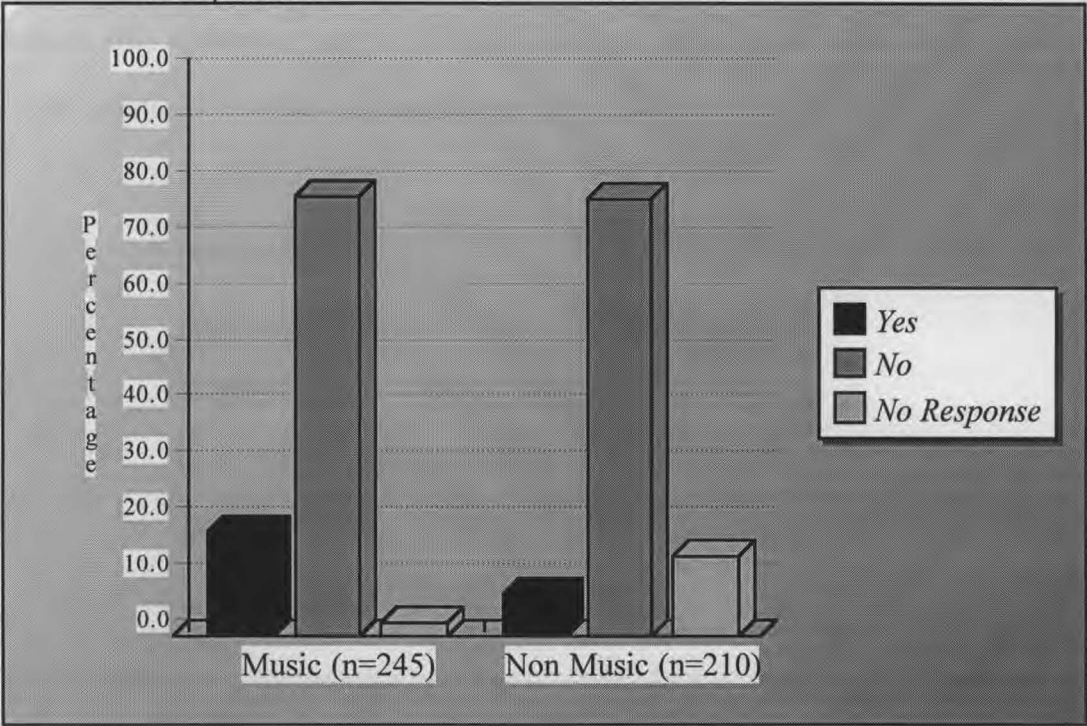
Where students had answered 'yes' to question 7, they were asked to indicate whether anyone at home had ever objected to their practice. 18.8% of music students said 'yes' and 78.8% of music students said 'no' with 2.4% no response. Of the non-music students 7.6% answered 'yes' and 78.1% answered 'no' with 14.3 % no response.

(see table 8)

Table 8: Frequency distribution of students who said someone at home had objected to their music practice.

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	46	18.8	193	78.8	6	2.4
Non Music (n=210)	16	7.6	164	78.1	30	14.3

Figure 8: *Percentage of students who said someone at home had objected to their music practice.*



Chi-square tests indicated a significance of .008, $\chi^2 (1, n=62) = 7.031$, $p < .05 = .008$ thus indicating that there had been significantly more objection at home to practice by music students. It should be noted that the 14.3% ‘no response’ from non-music students is much lower than those who indicated in question 7 that they had never practised a musical instrument at home.

Question 9

Students who answered 'yes' to question eight were asked to indicate who had objected to their practice. Possible responses were:

1. parent or guardian
2. grandparents, uncle/aunt
3. siblings
4. combination of parents and siblings

Table 9: *Frequency distribution of students' family members who objected to their practice.*

Family Member	Music		Non-music	
	<i>n</i>	%	<i>n</i>	%
Parent/Guardian	8	3.0	5	2.4
Grandparents/uncle/aunt	1	0.4	-	-
Sibling	21	8.6	5	2.4
Parents and siblings	9	3.7	6	2.9
No Response	206	84.1	194	92.4

Figure 9: *Percentage of students' family members who objected to their practice.*



Results indicated on table 9 show that the strongest response from music students indicated 'siblings' and the strongest response from non-music students indicated 'combination of parents and siblings' had objected to their practice at home.

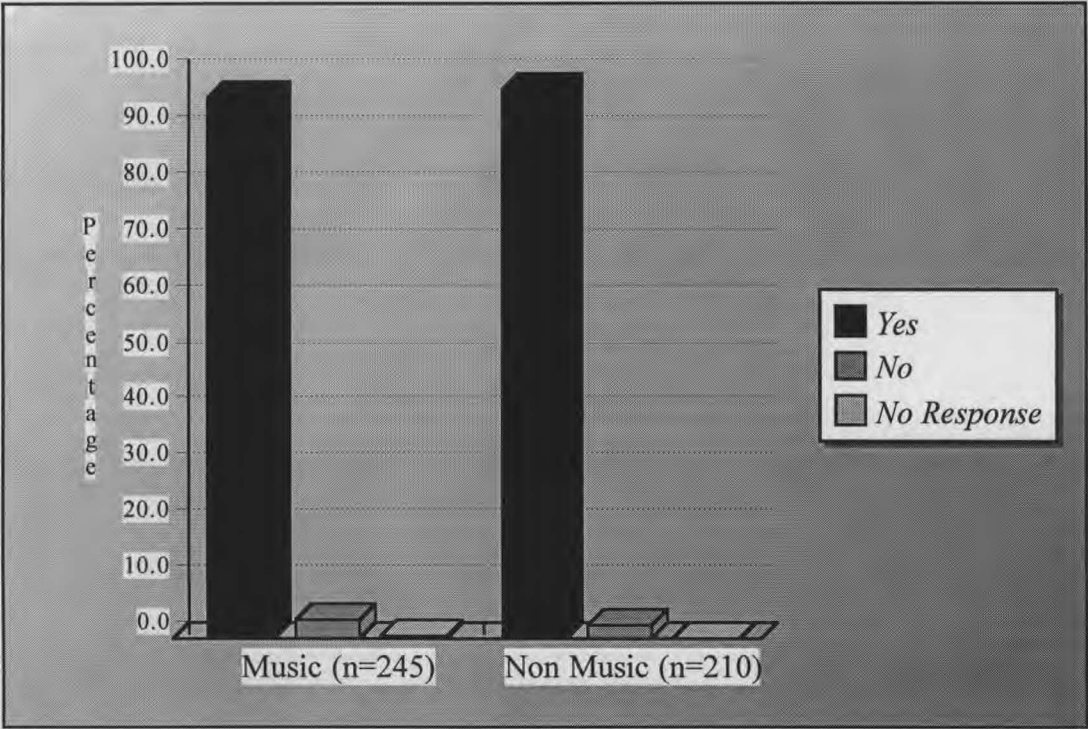
Question 10

Students were asked if they enjoyed listening to music on the radio. Possible responses were 'yes' or 'no'. Responses show that 96.3% of music students said 'yes' and 3.3% said 'no' with 0.4 no response. Of the non-music students, 97.6% said 'yes' and 2.4% said 'no'. (see table 10)

Table 10: *Frequency distribution of students who enjoyed listening to music on the radio.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	236	96.3	8	3.3	1	0.4
Non Music (n=210)	205	97.6	5	2.4	-	-

Figure 10: *Percentage of students who enjoyed listening to music on the radio.*



Chi-square tests indicate a significance of .924. $\chi^2(1, N=441) = .009, P < .5 = .924$. This indicates that there was no significant difference between music and non-music students in their enjoyment of listening to music on the radio.

Question 11

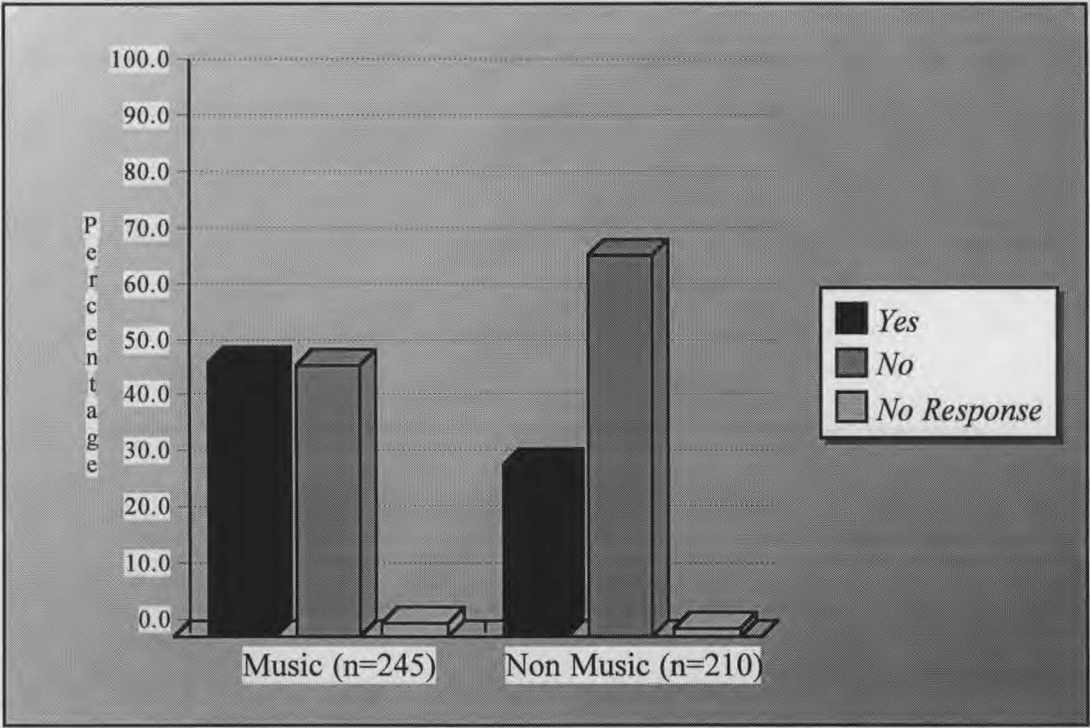
Students who answered ‘yes’ to question 10 were asked, “Would you like to become a musician like those you enjoy listening to?”

49% of music students said ‘yes’ and 48.6% said ‘no’ with 2.4% no response. Of the non-music students, 30.5% said ‘yes’ and 68.1% said ‘no’ with 1.4% no response.
(see table 11)

Table 11: *Students who would like to become a musician like those they enjoyed listening to.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	120	49.0	119	48.6	6	2.4
Non Music (n=210)	64	30.5	143	68.1	3	1.4

Figure 11: *Percentage of students who would like to become a musician like those they enjoyed listening to.*



Chi-square tests indicated a significance of .001. $\chi^2(1, N=189) = 10.54, P < .05 = .001$.

This means that of those students who enjoyed listening to music on the radio there were significantly more music than non-music students who would like to become a musician like those they enjoyed listening to.

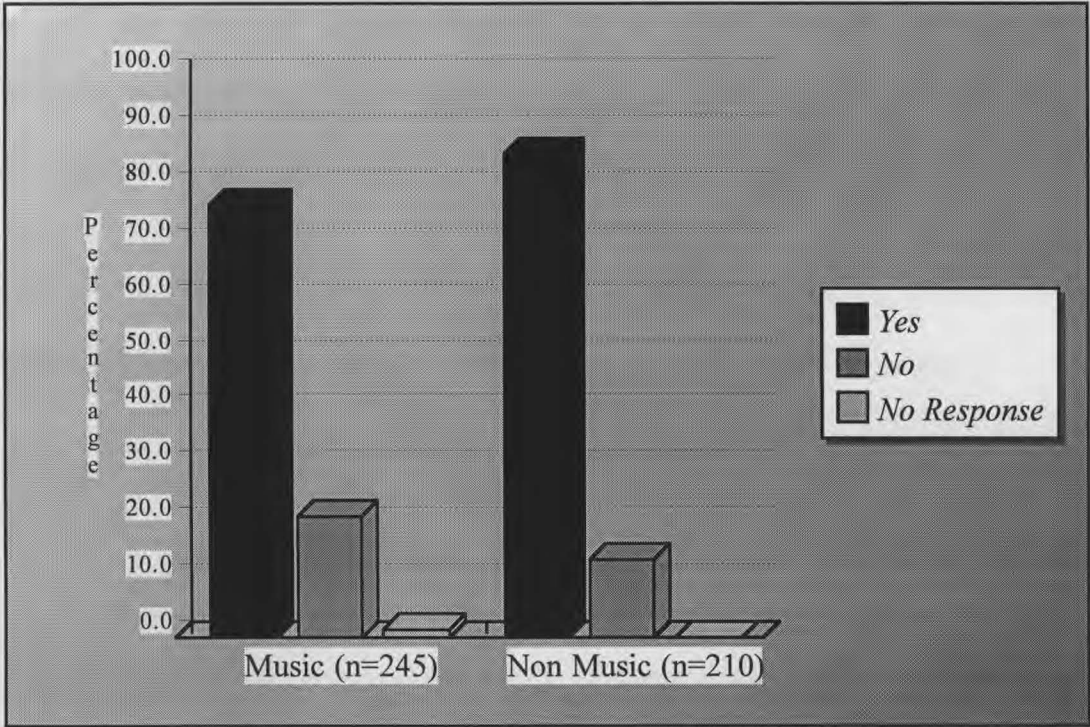
Question 12

Students were asked if they enjoyed watching t.v./video clips of pop music. 77.1% of music students answered 'yes' and 21.6% answered 'no' with 1.2% no response. 86.2% of non-music students answered 'yes' and 13.8% answered 'no'. (see table 12)

Table 12: *Students who enjoyed watching t.v./video clips of pop music.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	189	77.1	53	21.6	3	1.2
Non Music (n=210)	181	86.2	29	13.8	-	-

Figure 12: Percentage of students who enjoyed watching t.v./video clips of pop music.



Chi-square tests indicated a significance of .402. $\chi^2(1, N=372) = .704, P > .05 = .402$.

This means there was no significant difference between music and non-music students in their enjoyment of watching t.v./video clips of pop music.

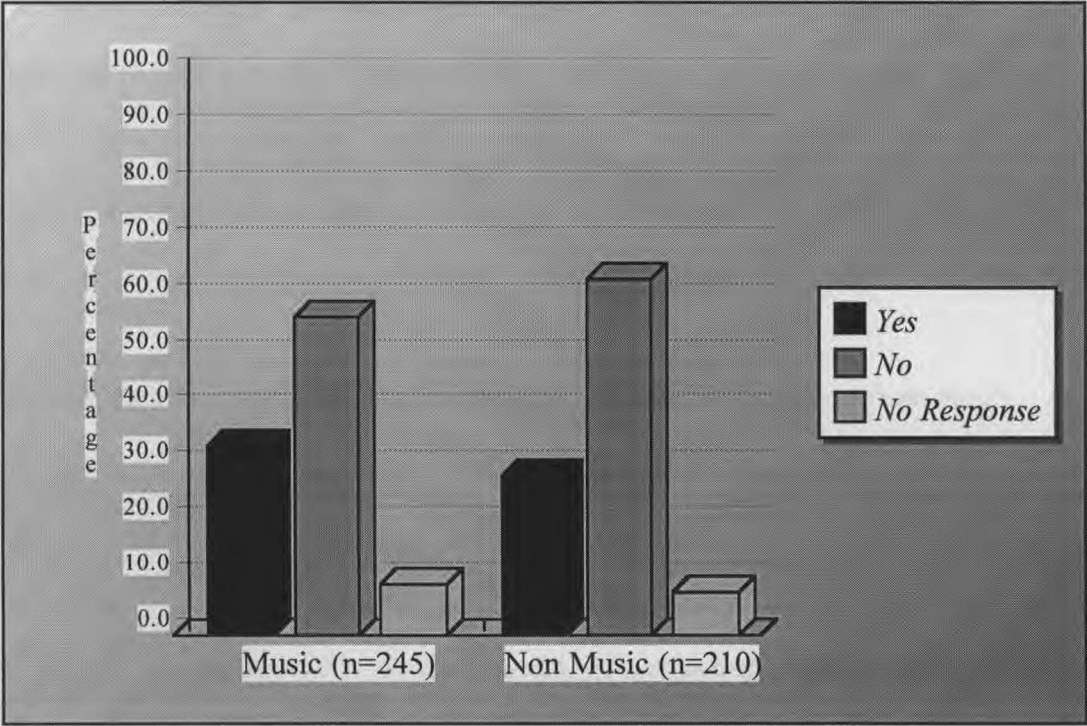
Question 13

Students who answered 'yes' to question 12 were asked if they would like to become a pop artist like those they enjoyed watching. Of the music students, 33.9% said 'yes' and 57.1% answered 'no'. Of the non-music students 28.6% said 'yes' and 63.8% said 'no'. (see table 13)

Table 13: *Students who would like to become pop artists like those they enjoy watching.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	83	33.9	140	57.1	22	9.0
Non Music (n=210)	60	28.6	134	63.8	16	7.6

Figure 13: *Percentage of students who would like to become pop artists like those they enjoy watching.*



Chi-square tests indicated a significance of .304. $\chi^2(1, N=150) = 1.05, P > .05 = .304$.

This means there was no significant difference between music and non-music students who would like to become pop-artists like those they enjoyed watching on t.v./video clips.

Results indicated that there was no significant difference between music and non-music students in their enjoyment of listening to music and viewing of pop-music on t.v./video clips or their ambition to become an artist like those they enjoyed listening to. It would seem that enjoyment of music and pop music are not major factors in influencing choice of music options at high school.

Question 14 (a)

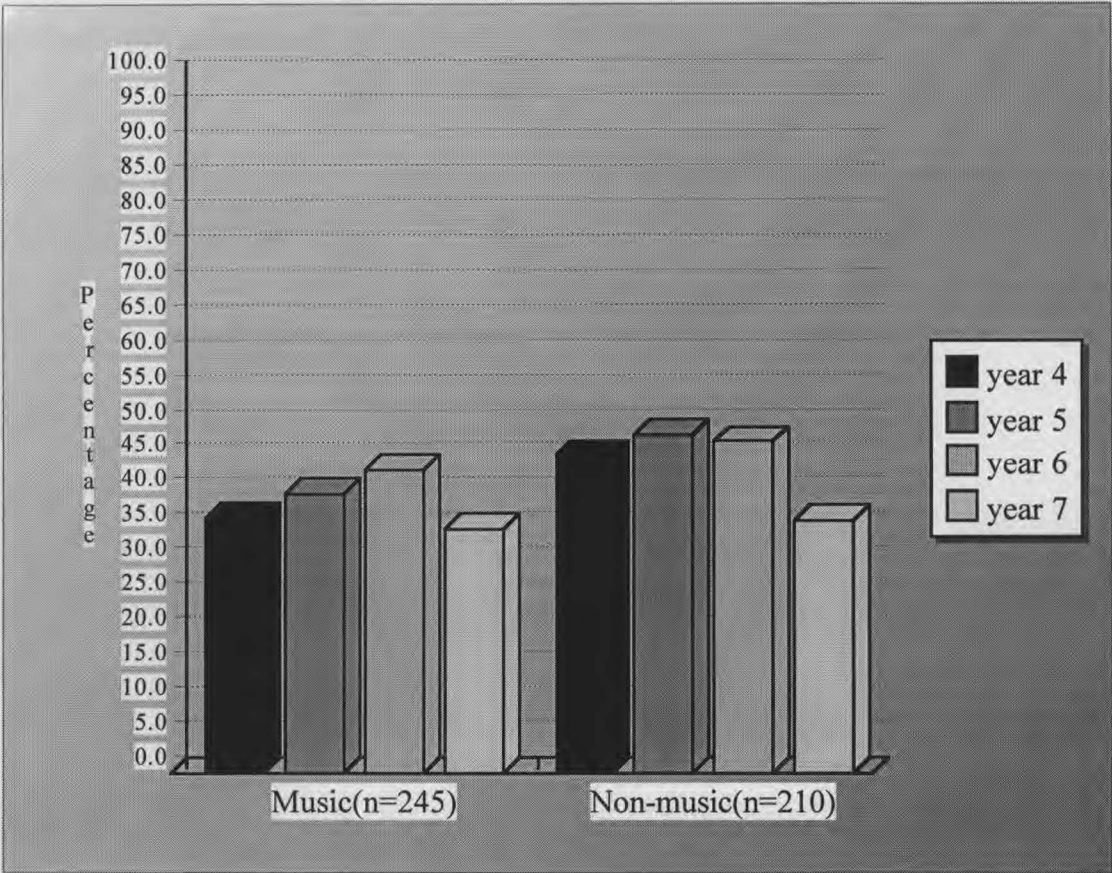
Students were asked to indicate in which years at primary school they had participated in learning to play a musical instrument with their usual classroom teacher in years 4, 5, 6 & 7.

Results indicating students who said 'yes' are set out in table 14 and figure 14 below:

Table 14: *Years in which students learnt to play a musical instrument from their classroom teacher.*

Year	Music(n=245)		Non-music(n=210)	
	<i>n</i>	%	<i>n</i>	%
year 4	90	36.7	96	45.7
year 5	98	40.0	103	49.0
year 6	106	43.3	100	47.6
year 7	86	35.1	76	36.2

Figure 14: Years in which students learnt to play a musical instrument from their classroom teacher.



It is clear from the above tables that a greater proportion of non-music students than music students had learnt to play a musical instrument from their classroom teacher.

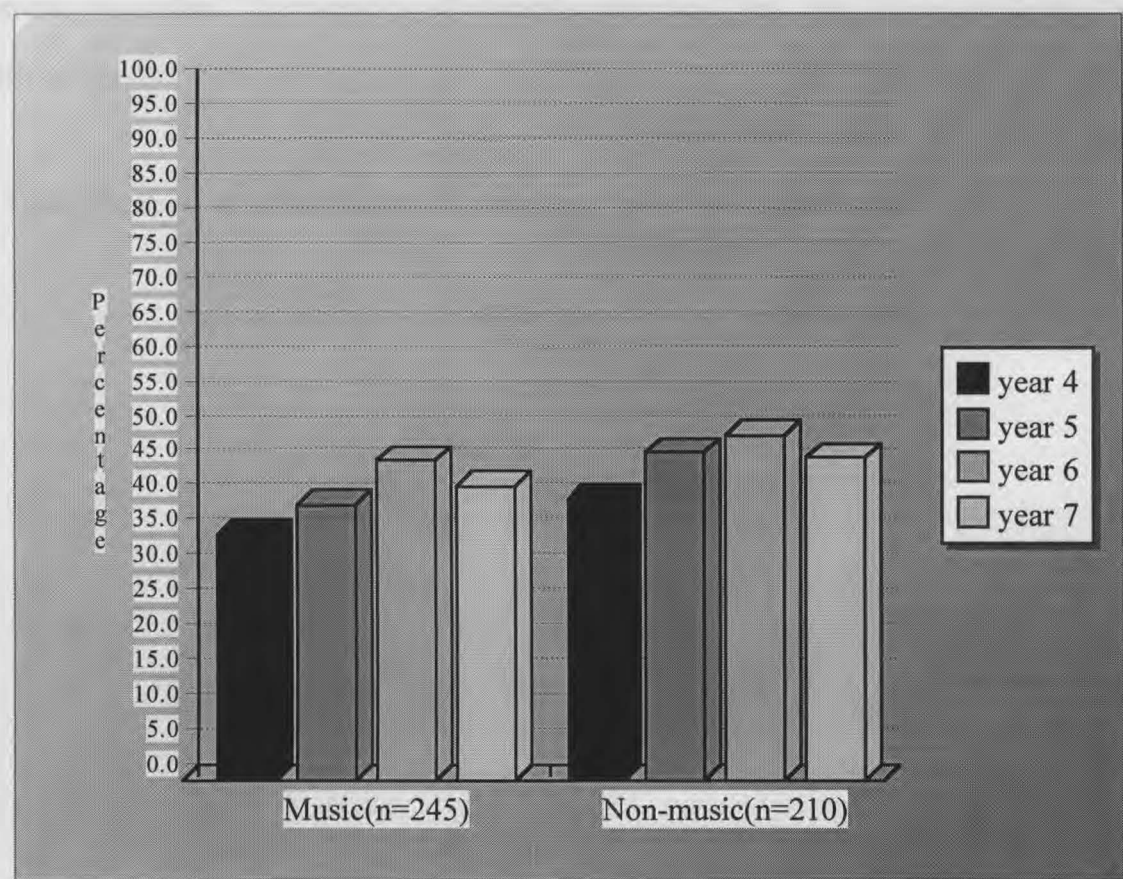
Question 14 (b)

Students were asked if they learnt to read music from their usual classroom teacher in years 4, 5, 6, or 7. Results indicating students who said 'yes' are set out in table 14.1 and figure 14.1 hereunder:

Table 14.1: *Years in which students learnt to read music from their classroom teacher.*

Year	Music(n=245)		Non-music(n=210)	
	<i>n</i>	%	<i>n</i>	%
year 4	86	35.1	84	40.0
year 5	96	39.2	99	47.1
year 6	112	45.7	104	49.5
year 7	103	42.0	97	46.2

Figure 14.1: *Years in which students learnt to read music from their classroom teacher.*



From the above it can be seen that a greater proportion of non-music students learnt to read music from their classrom teacher.

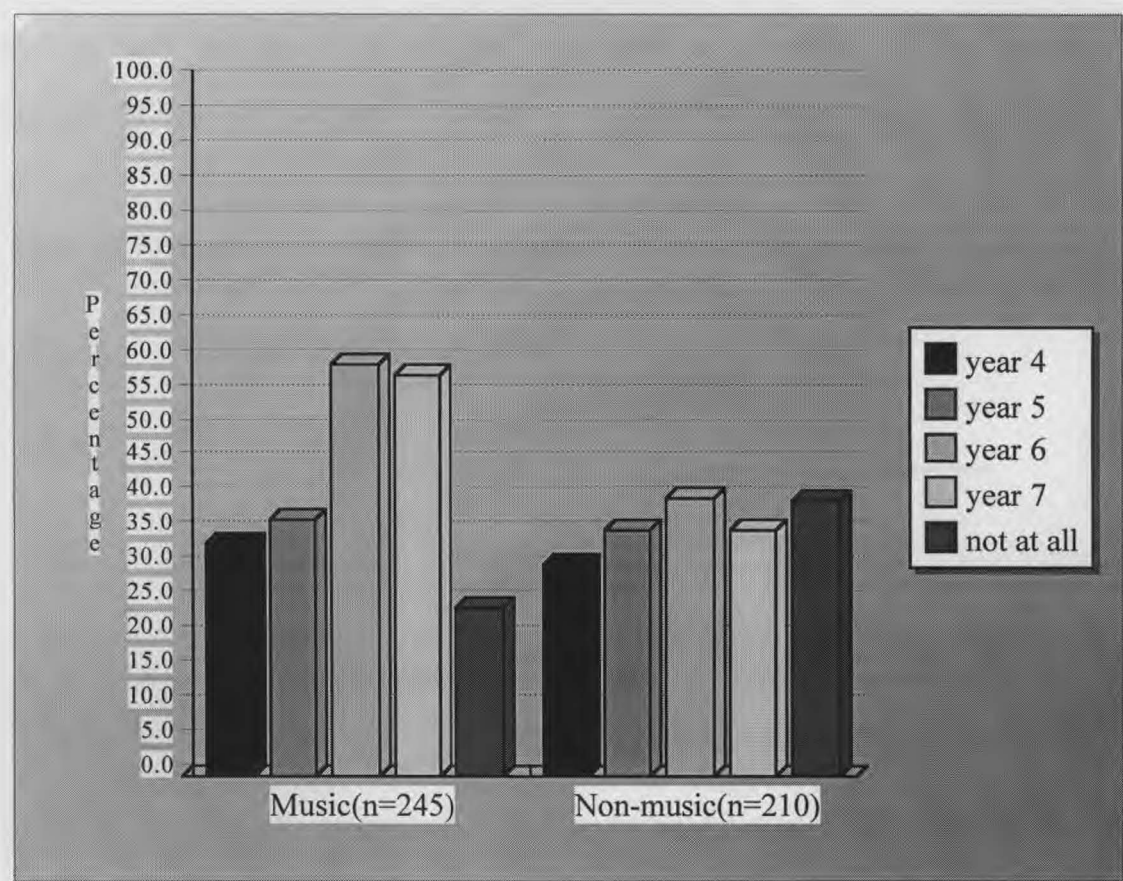
Question 15

Students were asked in which years at primary school they had learnt music from a music specialist. Frequencies of students who said 'yes' are set out in table 15 hereunder.

Table 15: *Years in which students learnt music from a music specialist.*

Year	Music(n=245)		Non-music(n=210)	
	<i>n</i>	%	<i>n</i>	%
year 4	82	33.5	64	30.5
year 5	91	37.1	74	35.2
year 6	146	59.6	84	40.0
year 7	142	58.0	74	35.2
not at all	59	24.1	83	39.5

Figure 15: *Years in which students learnt music from a music specialist.*



It is interesting to note from the above that in all instances while a higher proportion of non-music students participated in music lessons with classroom teachers, a significantly higher proportion of music students were exposed to music lessons through a music specialist. This is especially evident in the upper primary levels. Explanations to students clarified the meaning of “music specialist” as a teacher in a room separate from the classroom where only music was taught.

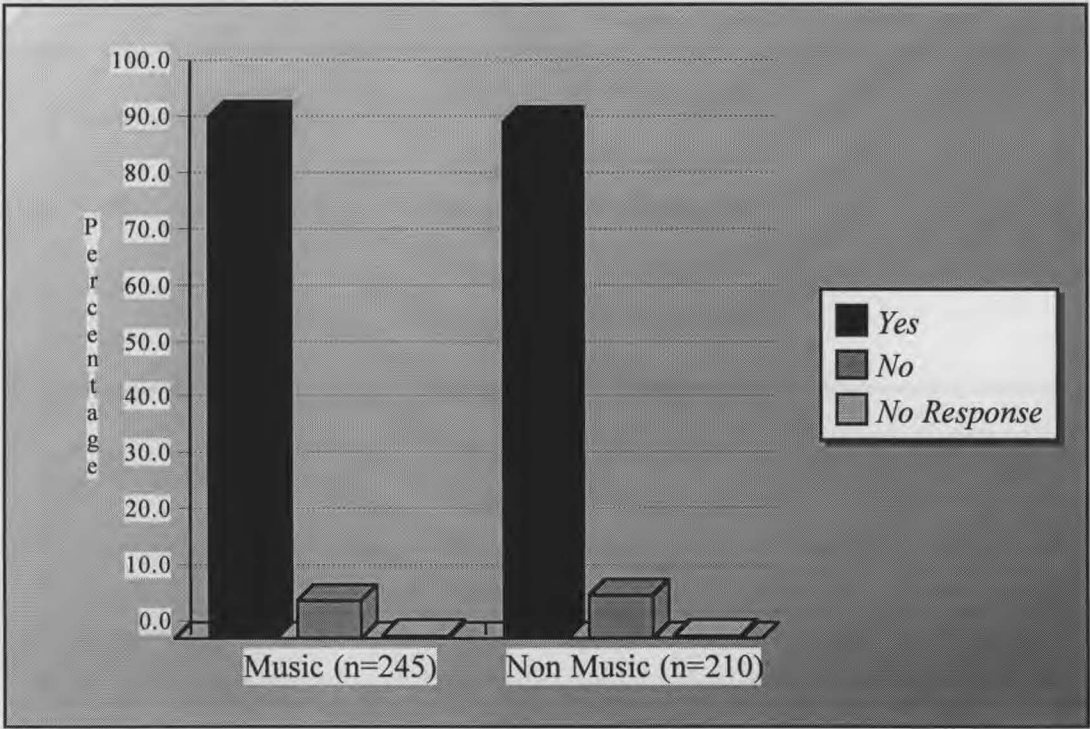
Question 16

Students were asked if they learnt to play a recorder in primary school. 92.7% of music students said 'yes' and 6.9% said 'no' with 0.4% no response. Of the non-music students, 91.9% said 'yes' and 7.6% said 'no' with 0.5% no response. (see table 16)

Table 16: *Frequency distribution of students who learnt to play recorder at primary school.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	227	92.7	17	6.9	1	0.4
Non Music (n=210)	193	91.9	16	7.6	1	0.5

Figure 16: *Percentage of students who learnt to play recorder at primary school.*



Chi-square tests indicated a significance of .928. $\chi^2(1, N=421) = .008, P > .05 = .928$.

This means there was no significant difference between the frequencies of music and non-music students who had learnt to play a recorder in primary school.

Question 17

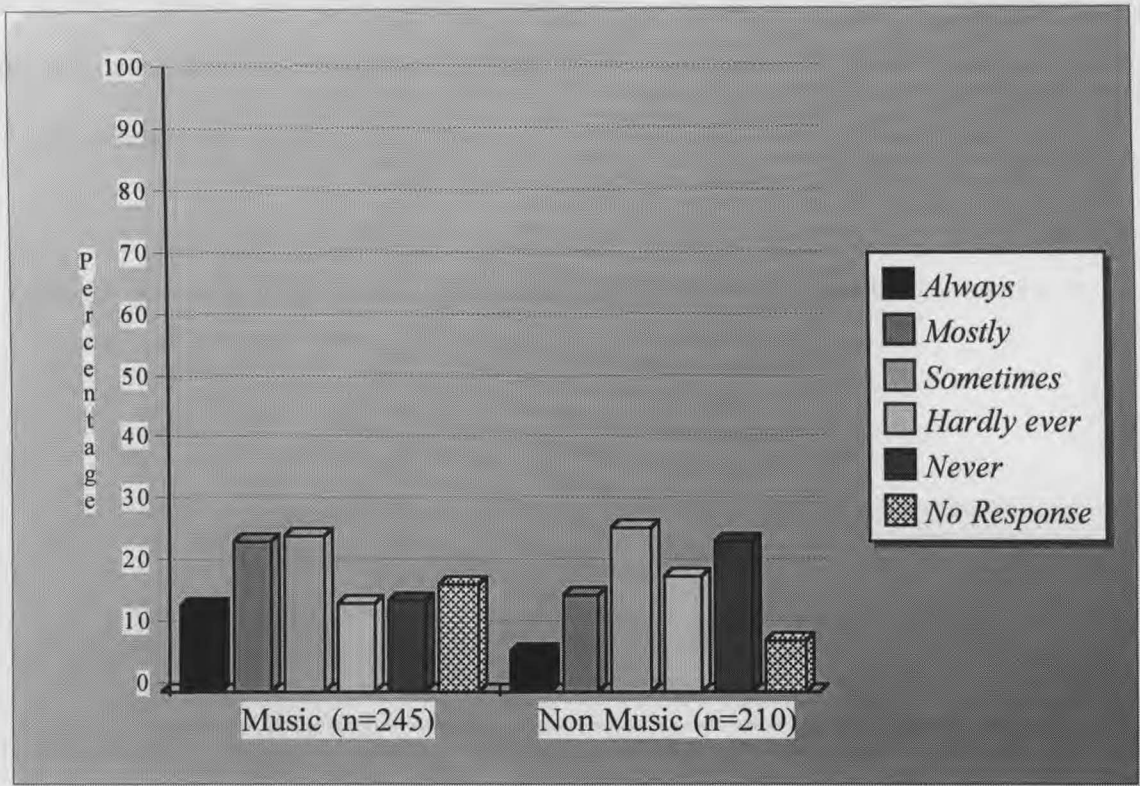
Students who answered 'yes' to question 16 were asked to indicate on a Likert scale the extent to which they enjoyed learning to play recorder at primary school. Results are set out hereunder. (see table 17)

Table 17: Students' level of enjoyment of recorder playing.

Category	A		M		S		H		N		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	34	13.9	60	24.5	62	25.3	35	14.3	36	14.7	18	17.3
Non Music (n=210)	14	6.7	33	15.7	56	26.7	39	18.6	51	24.3	17	8.1

A=Always M=Mostly S=Sometimes H=Hardly ever N=Never N/R=No response

Figure 17: *Students' level of enjoyment of recorder playing.*



Results of t-tests indicated a significant difference in the mean response between music and non-music students. ($t = -4.08$, $df = 418$, $P > .05 = .000$). This means music students enjoyed learning to play a recorder more than non-music students.

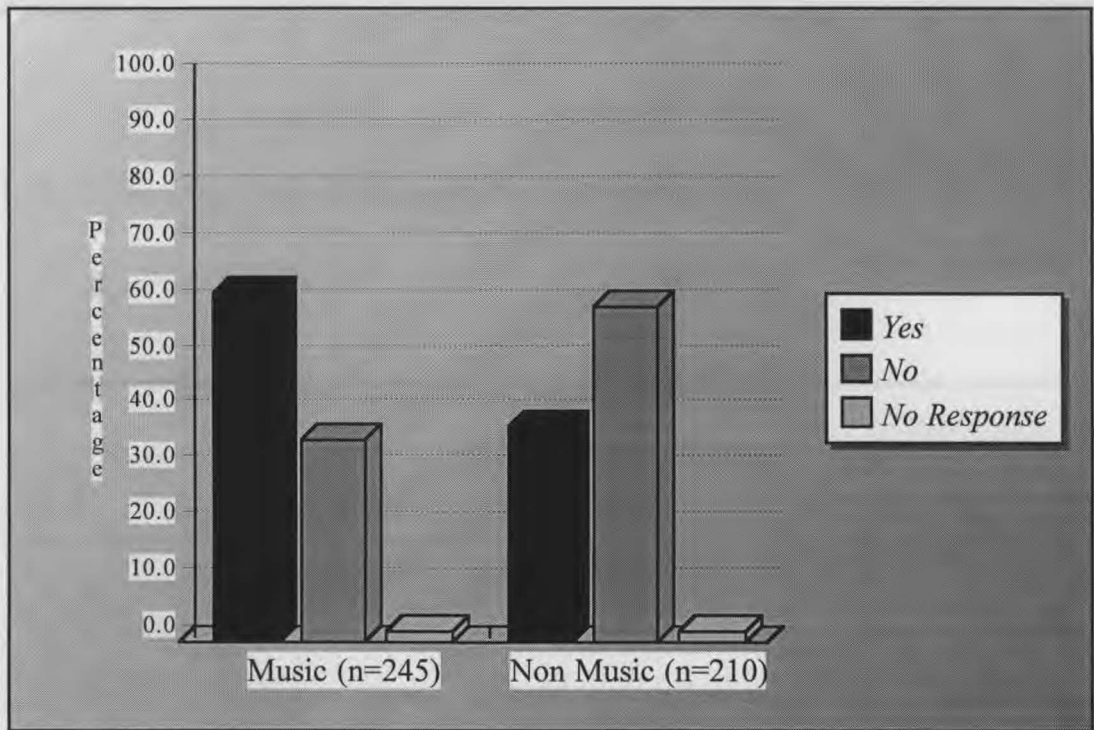
Question 18

Students were asked if they had learnt to play another instrument [apart from recorder] at primary school. 62.4% of music students said 'yes' and 35.5% said 'no' with 2.0% no response. Of the non-music students 38.1% said 'yes' and 60.0% said 'no' with 1.9% no response.

Table 18: *Frequency distribution of students who learnt to play another instrument at primary school..*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	153	62.4	87	35.5	5	2.0
Non Music (n=210)	80	38.1	126	60.0	4	1.9

Figure 18: *Percentage of students who learnt to play another instrument at primary school..*



Chi-square tests indicated a significance of .000. $\chi^2(1, N=240) = 13.8, P > .05 = .000$.

This means there was a significant difference between the number of music and non-music students who had learnt to play another instrument at primary school.

Question 19

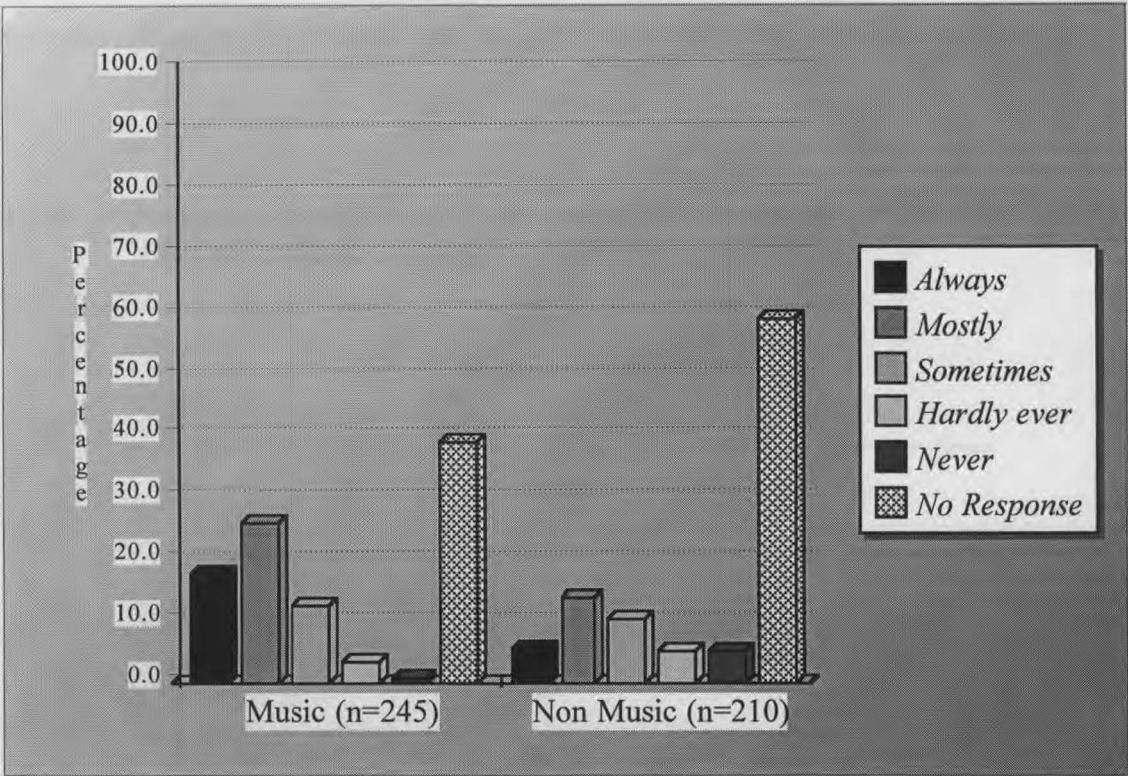
Students who said 'yes' to question 18 were asked to indicate on a Likert scale, their level of enjoyment of learning to play that instrument. Results are set out in table 19 hereunder.

Table 19: *Students' level of playing another instrument.*

Category	A		M		S		H		N		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	44	18.0	64	26.1	31	12.7	8	3.3	2	0.8	96	39.2
Non Music (n=210)	12	5.7	29	13.8	22	10.5	11	5.2	11	5.2	125	59.5

A=Always M=Mostly S=Sometimes H=Hardly ever N=Never N/R=No response

Figure 19: *Students' level of enjoyment of learning to play another instrument.*



t-tests indicated a significant difference in the mean response between music and non-music students ($t=4.97$, $df=232$, $p<.05=.000$). This means that music students who had learnt to play an instrument [other than a recorder] at primary school had enjoyed it more than non-music students.

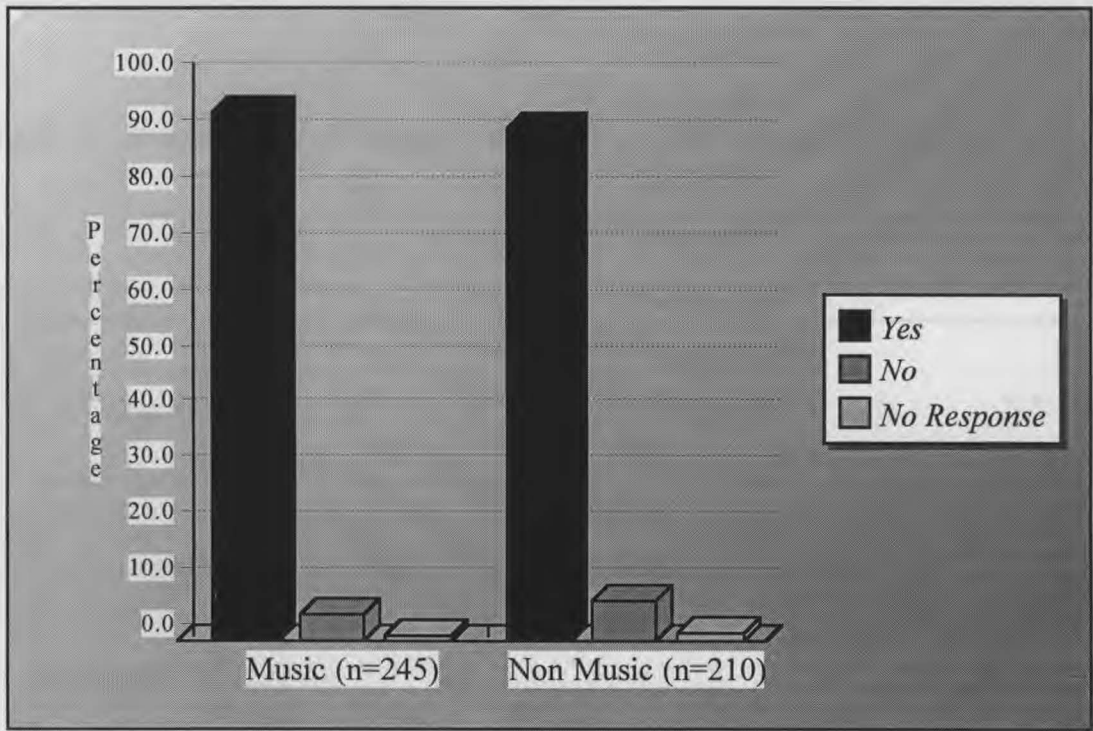
Question 20

Students were asked if they had learnt to identify and clap rhythms at primary school. 94.3% of music students said 'yes' and 4.9% said 'no' with 0.8% no response. Of the non-music students, 91.4% said 'yes' and 7.1% said 'no' with 1.4% no response.

Table 20: *Frequency distribution of students who had learnt to identify and clap rhythms at primary school.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	231	94.3	12	4.9	2	0.8
Non Music (n=210)	192	91.4	15	7.1	3	1.4

Figure 20: *Percentage of students who had learnt to identify and clap rhythms at primary school.*



Chi-square tests indicated a significance of .742. $X^2(1, N=425) = .108, p > .05 = .742$.

This means there was no significant difference between the number of music and non-music students who had learnt to identify and clap rhythms at primary school.

Question 21

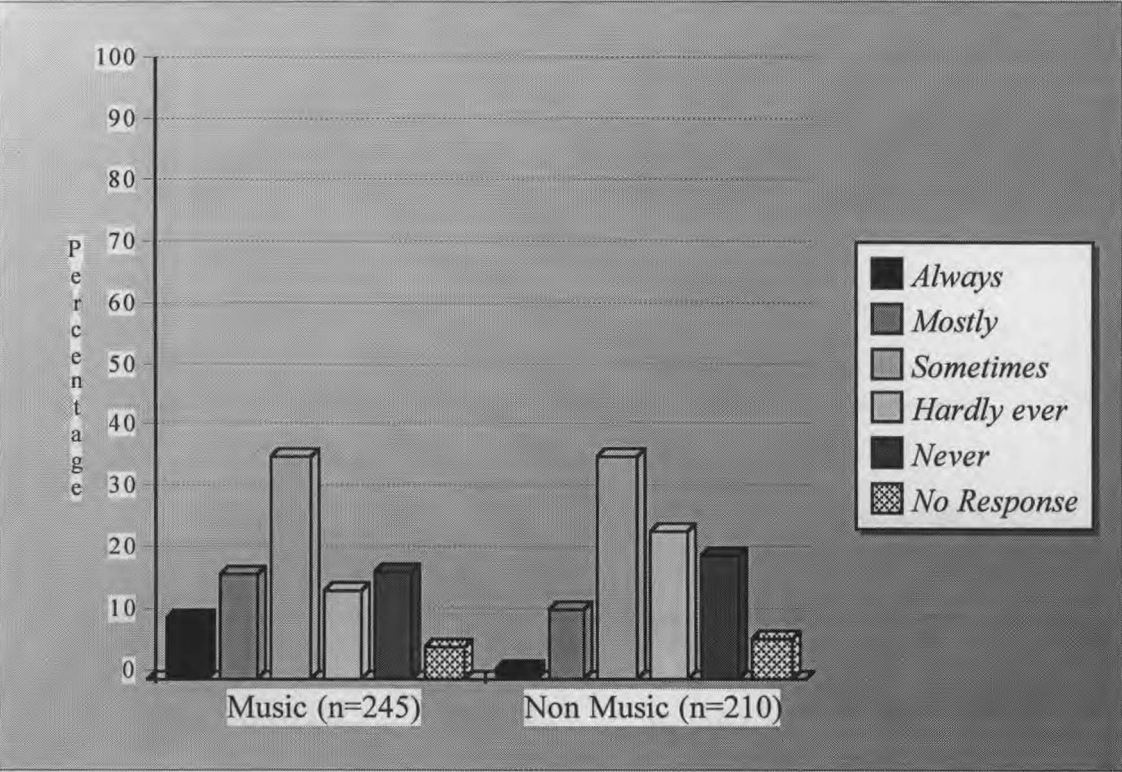
Students who answered 'yes' to question 20 were asked to indicate on a Likert scale, the extent to which they enjoyed learning to identify and clap rhythms at primary school. Results are set out in table 21 hereunder.

Table 21: Students' level of enjoyment of identifying and clapping rhythms.

Category	A		M		S		H		N		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	24	9.8	42	17.1	88	35.9	35	14.3	43	17.6	13	5.3
Non Music (n=210)	4	1.9	24	11.4	76	36.2	50	23.8	42	20.0	14	6.7

A=Always M=Mostly S=Sometimes H=Hardly ever N=Never N/R=No response

Figure 21: *Students' level of enjoyment of identifying and clapping rhythms.*



t-tests indicated there is a significant difference between the level of enjoyment between music and non-music students. ($t=3.52$, $df= 426$, $P< .05 = .000$). This means that music students had enjoyed this activity more than non-music students.

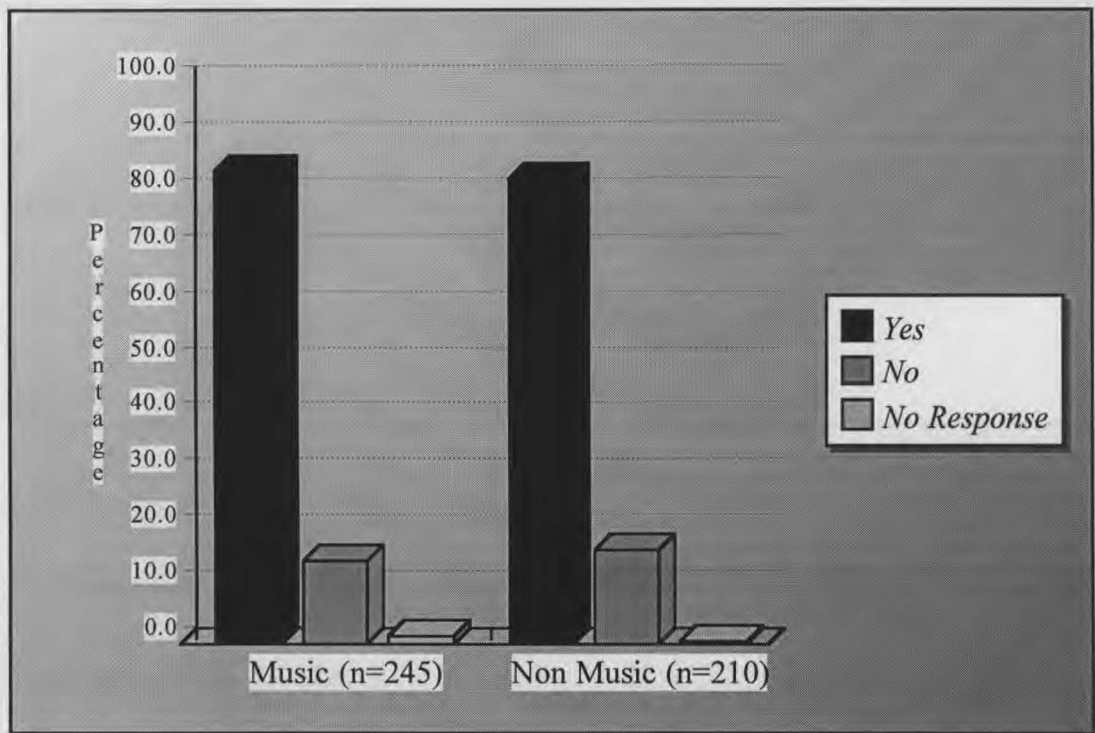
Question 22

Students were asked if they had learnt to write rhythms at primary school. 84.1% of music students said 'yes' and 14.7% said 'no' with 1.2% no response. Of the non-music students, 82.9% said 'yes' and 16.7% said 'no' with 0.5 no response.

Table 22: *Frequency distribution of students who learnt to write rhythms in Primary school.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	206	84.1	36	14.7	3	1.2
Non Music (n=210)	174	82.9	35	16.7	1	0.5

Figure 22: *Percentage of students who learnt to write rhythms at Primary school.*



Chi-square tests indicated a significance of .742. $\chi^2(1, N=382) = .06, P > .05 = .742$. This means there was no significant difference between the number of music and non-music students who had learnt to write rhythms at primary school.

Question 23

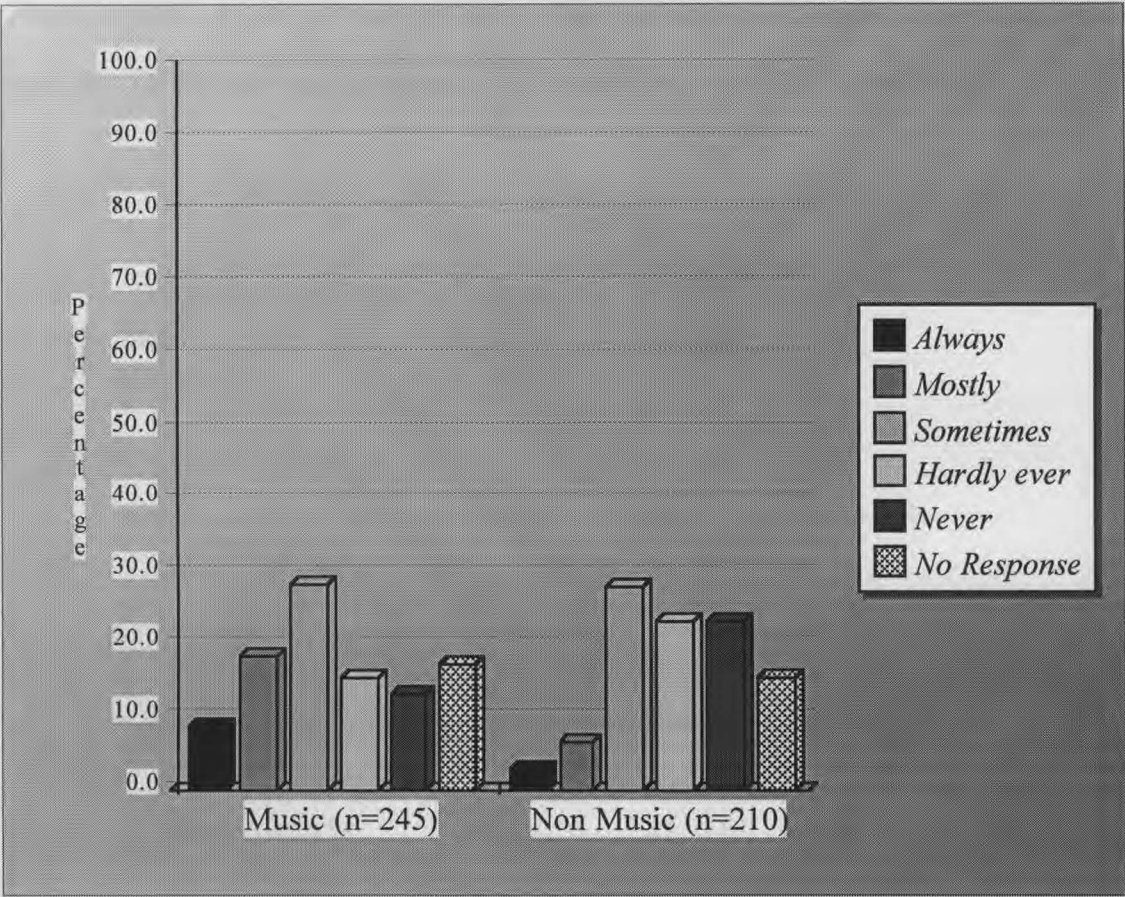
Students who answered 'yes' to question 22 were asked to indicate on a Likert scale their level of enjoyment of learning to write rhythms at primary school. Results are set out in table 23 below.

Table 23: *Students' level of enjoyment of learning to write rhythms.*

Category	A		M		S		H		N		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	22	9.0	45	18.4	70	28.6	38	15.5	33	13.5	37	17.3
Non Music (n=210)	6	2.9	14	6.7	59	28.1	49	23.3	49	23.3	33	15.7

A=Always M=Mostly S=Sometimes H=Hardly ever N=Never N/R=No response

Figure 23: *Students' level of enjoyment of learning to write rhythms.*



t-tests indicate there was a significant difference in the mean response between music and non-music students ($t = -5.22$, $df = 383$, $P < .05 = .000$). This means that music students had enjoyed learning to write rhythms at primary school more than non-music students.

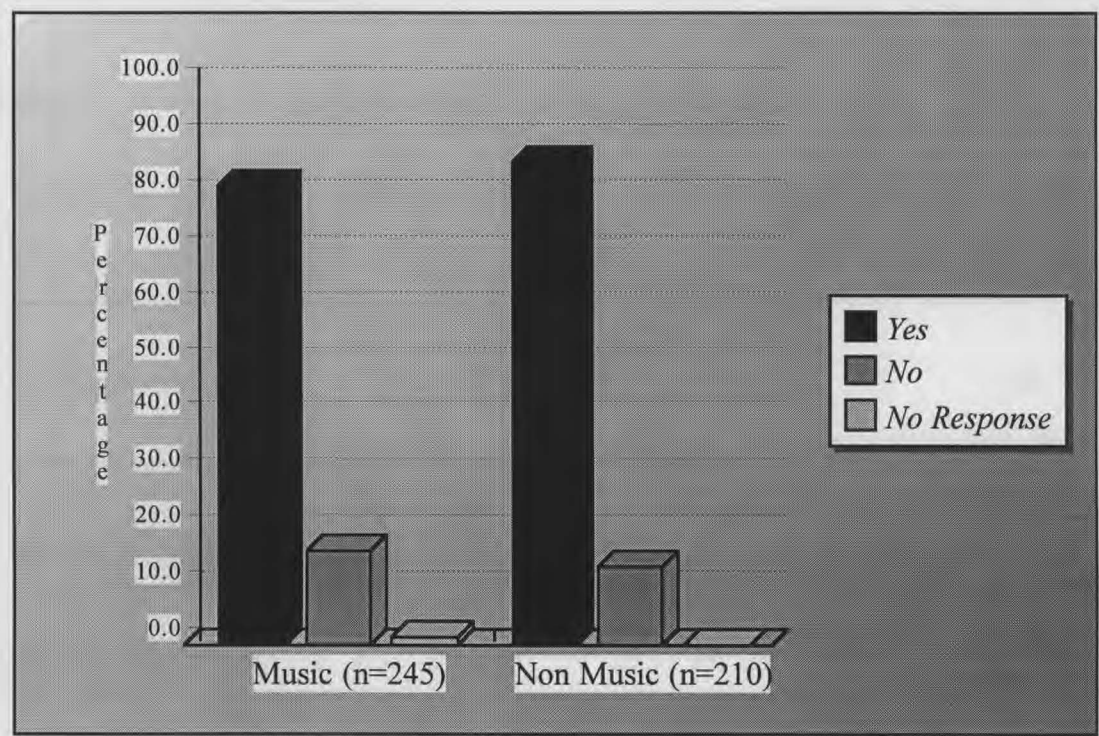
Question 24

Students were asked if they had learnt to read the music notes of the treble clef at primary school. 82.0% of music students said ‘yes’ and 16.7% said ‘no’ with 1.2% no response. Of the non-music students, 86.2% said ‘yes’ and 13.8% said ‘no’.

Table 24: *Frequency distribution of students who learnt to read the music notes of the treble clef.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	201	82.0	41	16.7	3	1.2
Non Music (n=210)	181	86.2	29	13.8	-	-

Figure 24: *Percentage of students who learnt to read the music notes of the treble clef.*



Chi-square tests indicated a significance of .790. $\chi^2(1, N=384) = .071, P > .05 = .790$. This means there was no significant difference between the number of music and non-music students who had learnt to read the notes of the treble clef at primary school.

Question 25

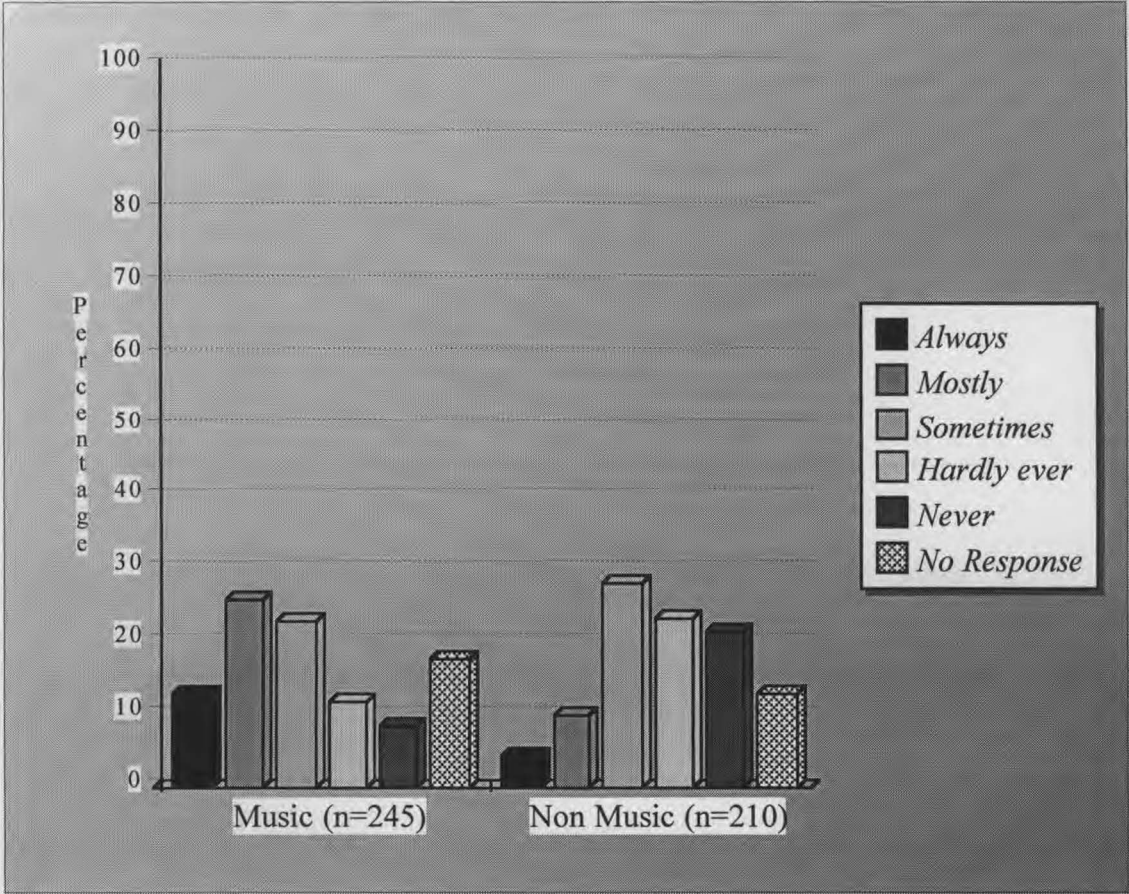
Students who answered ‘yes’ to question 24 were asked to indicate on a Likert scale their level of enjoyment of learning to read the music notes. Results are set out in table 25 below.

Table 25: Students’ level of enjoyment of learning to read music.

Category	A		M		S		H		N		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	32	13.1	64	26.1	56	22.9	29	11.8	21	8.6	43	17.6
Non Music (n=210)	9	4.3	21	10.0	59	28.1	49	23.3	45	21.4	27	12.9

A=Always M=Mostly S=Sometimes H=Hardly ever N=Never N/R=No response

Figure 25: Students' level of enjoyment of learning to read music.



t-tests indicated there was a significant difference between music and non-music students ($t = -6.97$, $df = 383$, $P < .05 = .000$). This means that music students had enjoyed learning to read notes more than non-music students.

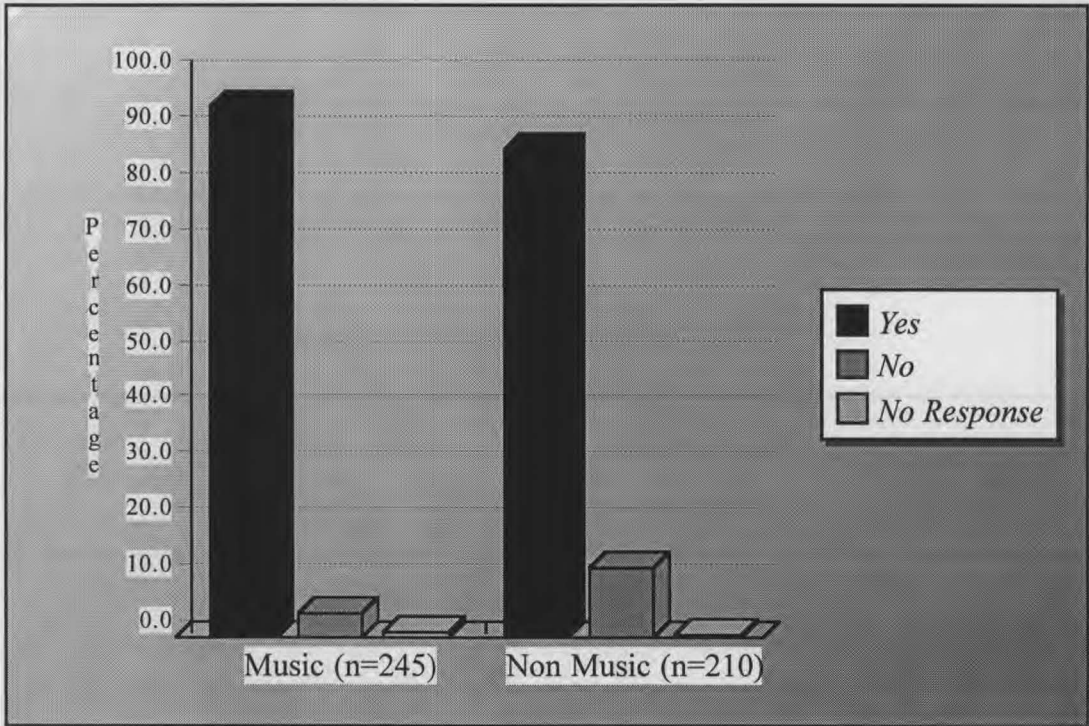
Question 26

Students were asked if they had learnt to sing or to play rounds at primary school. 94.7% of music students said 'yes' and 4.5% said 'no' with .8% no response. Of the non-music students, 87.1% said 'yes' and 12.4% said 'no' with .5% no response.

Table 26: *Frequency distribution of students who learnt to sing or play rounds at primary school.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	232	94.7	11	4.5	2	0.8
Non Music (n=210)	183	87.1	26	12.4	1	0.5

Figure 26: *Percentage of students who learnt to sing or play rounds at primary school.*



Chi-square tests indicated a significance of .410. $\chi^2(1, N=417) = .678, P > .05 = .410$.

This means there was no significant difference between the number of music and non-music students who had learnt to sing or play rounds at primary school.

Question 27

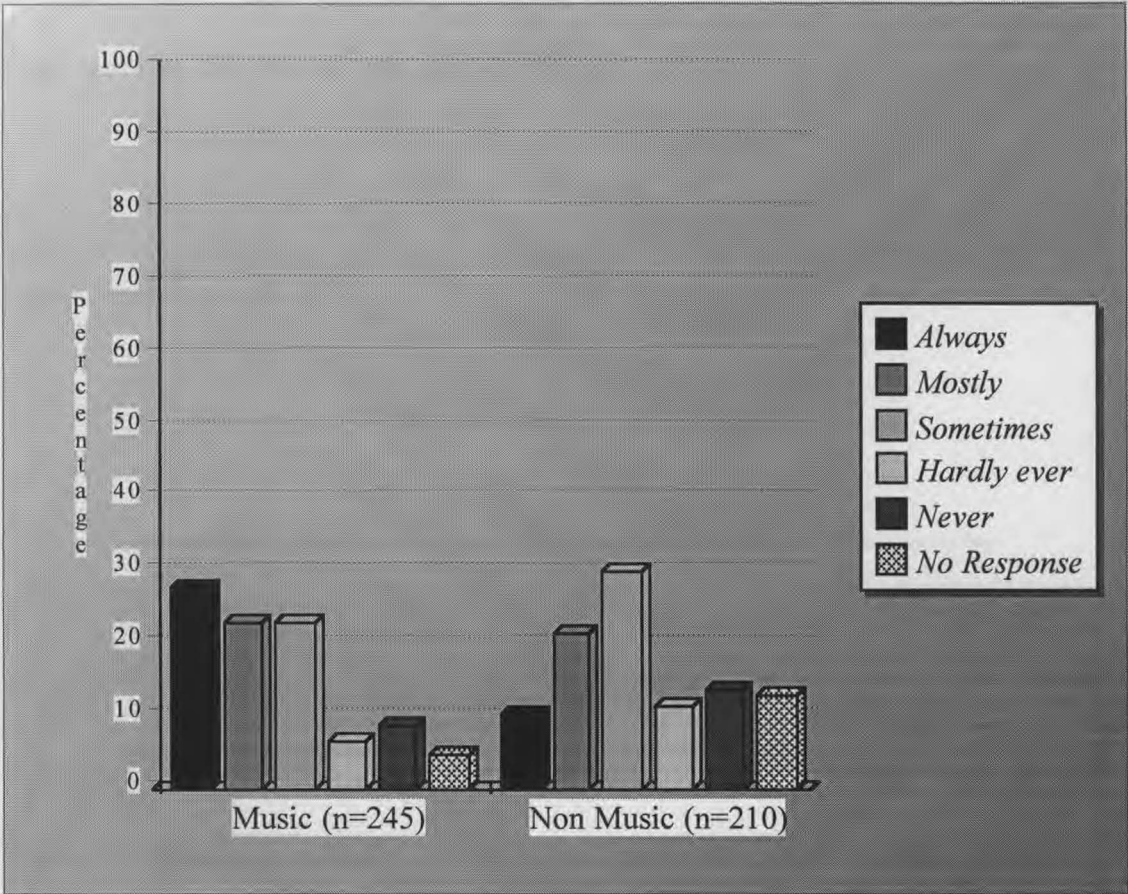
Students who answered 'yes' to question 26 were asked to indicate on a Likert scale their level of enjoyment of learning to sing or play rounds at primary school. Results are set out in table 27 below.

Table 27: Students' level of enjoyment of learning to sing or play rounds.

Category	A		M		S		H		N		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	68	27.8	71	22.9	56	22.9	16	6.5	22	9.0	12	4.9
Non Music (n=210)	22	10.5	45	21.4	63	30.0	24	11.4	29	13.8	27	12.9

A=Always M=Mostly S=Sometimes H=Hardly ever N=Never N/R=No response

Figure 27: Students' level of enjoyment of learning to sing or play rounds.



t-tests indicated a significant difference in the mean response between music and non-music students ($t = -4.88$, $df = 414$, $P < .05 = .000$). This means that music students enjoyed learning this activity more than non-music students.

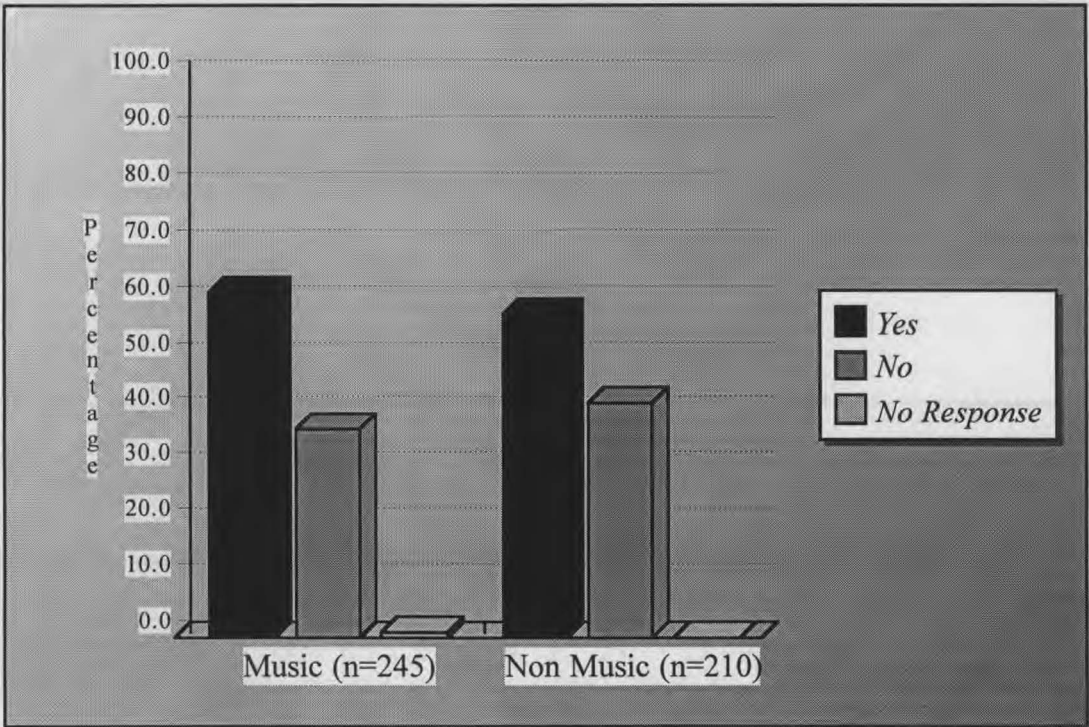
Question 28

Students were asked if they had learnt to identify different expressions in music. 62% of music students said 'yes' and 37.1% said 'no' with 0.9% no response. Of the non-music students, 58.1% said 'yes' and 41.9% said 'no'.

Table 28: *Frequency distribution of students who learnt to identify expressions in music at primary school.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	152	62.0	91	37.1	2	0.8
Non Music (n=210)	122	58.1	88	41.9	-	-

Figure 28: *Percentage of students who learnt to identify expressions in music at primary school.*



Chi-square tests indicated a significance of .509. $\chi^2(1, N=275) = .437, P > .05 = .509$.

This means there was no significant difference between the number of music and non-music students who had learnt to identify different expressions in music at primary school.

Question 29

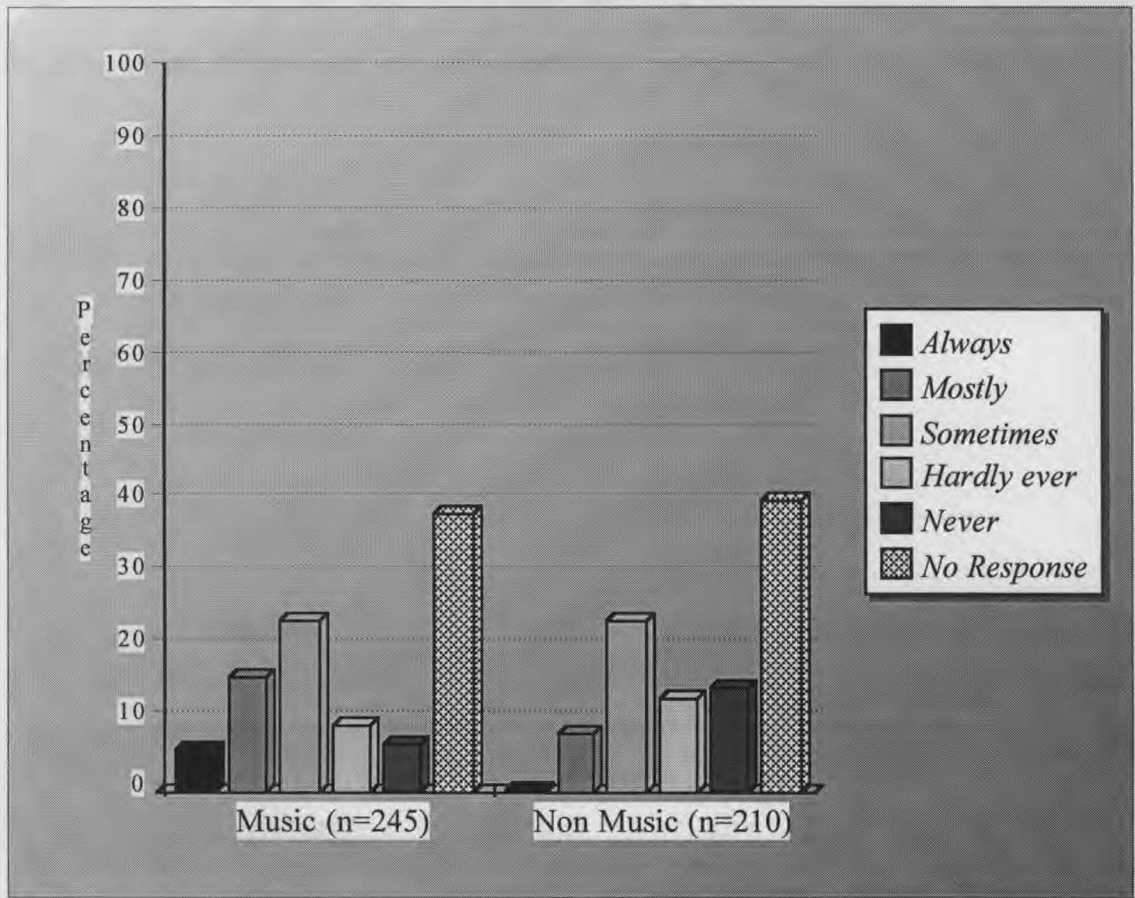
Students who answered 'yes' to question 28 were asked to indicate on a Likert scale their level of enjoyment of learning to identify expressions in music. Results are set out in table 29 below.

Table 29: *Students' level of enjoyment of learning to identify expressions.*

Category	A		M		S		H		N		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	15	6.1	39	15.9	58	23.7	23	9.4	16	6.5	94	38.4
Non Music (n=210)	1	0.5	17	8.1	50	23.8	27	12.9	30	14.3	85	40.5

A=Always M=Mostly S=Sometimes H=Hardly ever N=Never N/R=No response

Figure 29: Students' level of enjoyment of learning to identify expressions.



t-tests indicated there was a significant difference in the mean response between music and non-music students ($t = -4.91$, $df = 274$, $P < .05 = .000$). This means that music students had enjoyed learning to identify different expressions more than non-music students.

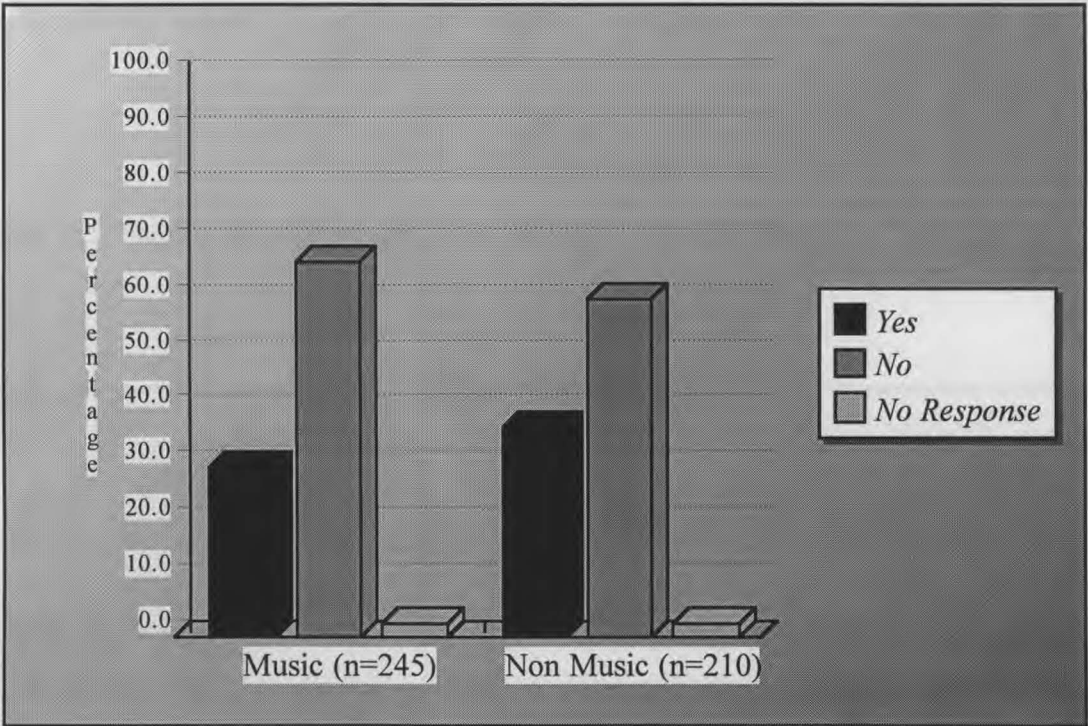
Question 30

Students were asked if they had learnt to identify 'form' at primary school. 30.2% of music students said 'yes' and 67.3% said 'no' with 2.4% no response. Of the non-music students, 37.1% said 'yes' and 60.5% said 'no' with 2.4% no response.

Table 30 : *Frequency distribution of students who learnt to identify 'form' at primary school.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	74	30.2	165	67.3	6	2.4
Non Music (n=210)	78	37.1	127	60.5	5	2.4

Figure 30: Percentage of students who learnt to identify 'form' at primary school.



Chi-square tests indicated a significance of .188. $\chi^2(1, N=157) = 1.73, P > .05 = .188$. This means there was no significant difference between the number of music and non-music students who had learnt to identify 'form' at primary school.

Question 31

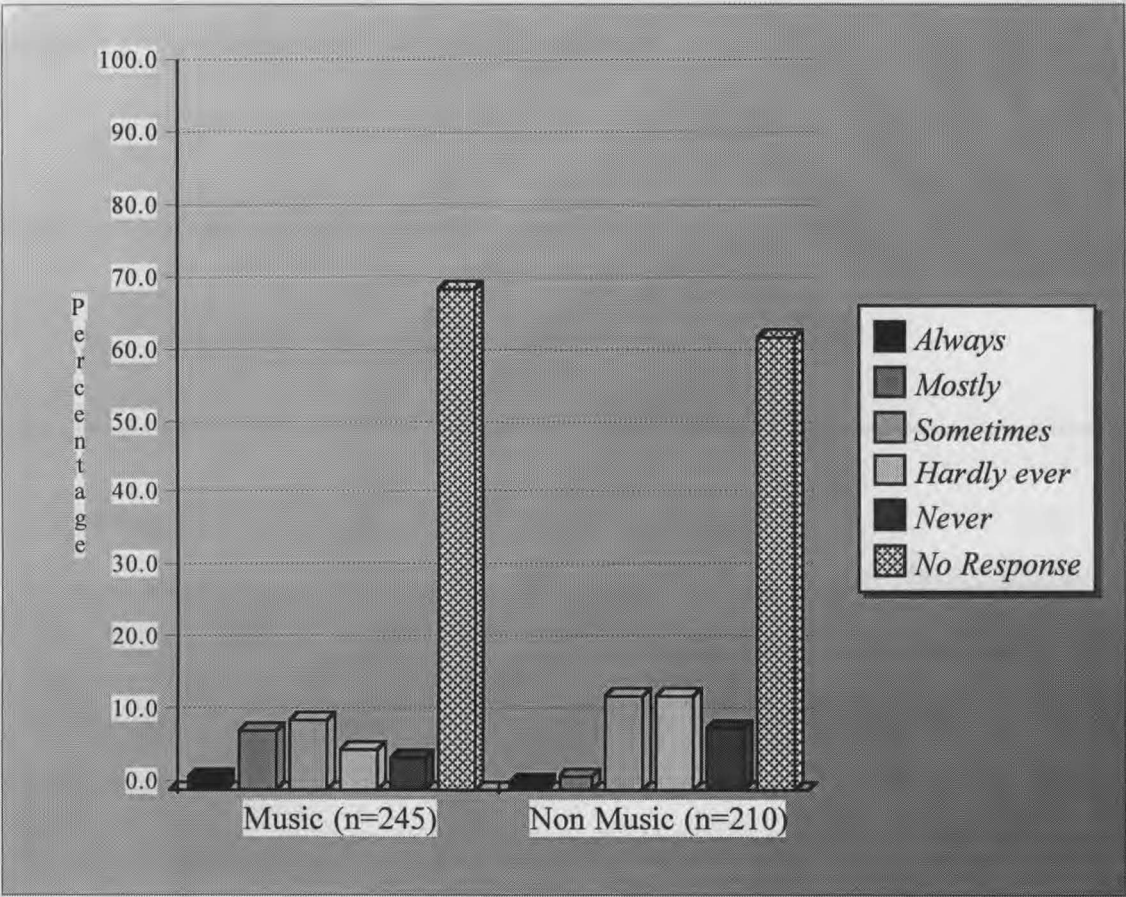
Students who answered 'yes' to question 30 were asked to indicate on a Likert scale their level of enjoyment of learning to identify 'form' at primary school. Results are set out in table 31 below.

Table 31: *Students' level of enjoyment of learning to identify 'form'*

Category	A		M		S		H		N		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	5	2.0	20	8.2	24	9.8	14	5.7	11	4.5	171	69.8
Non Music (n=210)	2	1.0	4	1.9	27	12.9	27	12.9	18	8.6	132	62.9

A=Always M=Mostly S=Sometimes H=Hardly ever N=Never N/R=No response

Figure 31: *Students' level of enjoyment of learning to identify 'form'*



t-tests indicated there was a significant difference in the mean response between music and non-music students ($t = -3.62$, $df = 150$, $P < .05 = .000$). This means that music students had enjoyed learning to identify 'form' more than non-music students.

Question 32

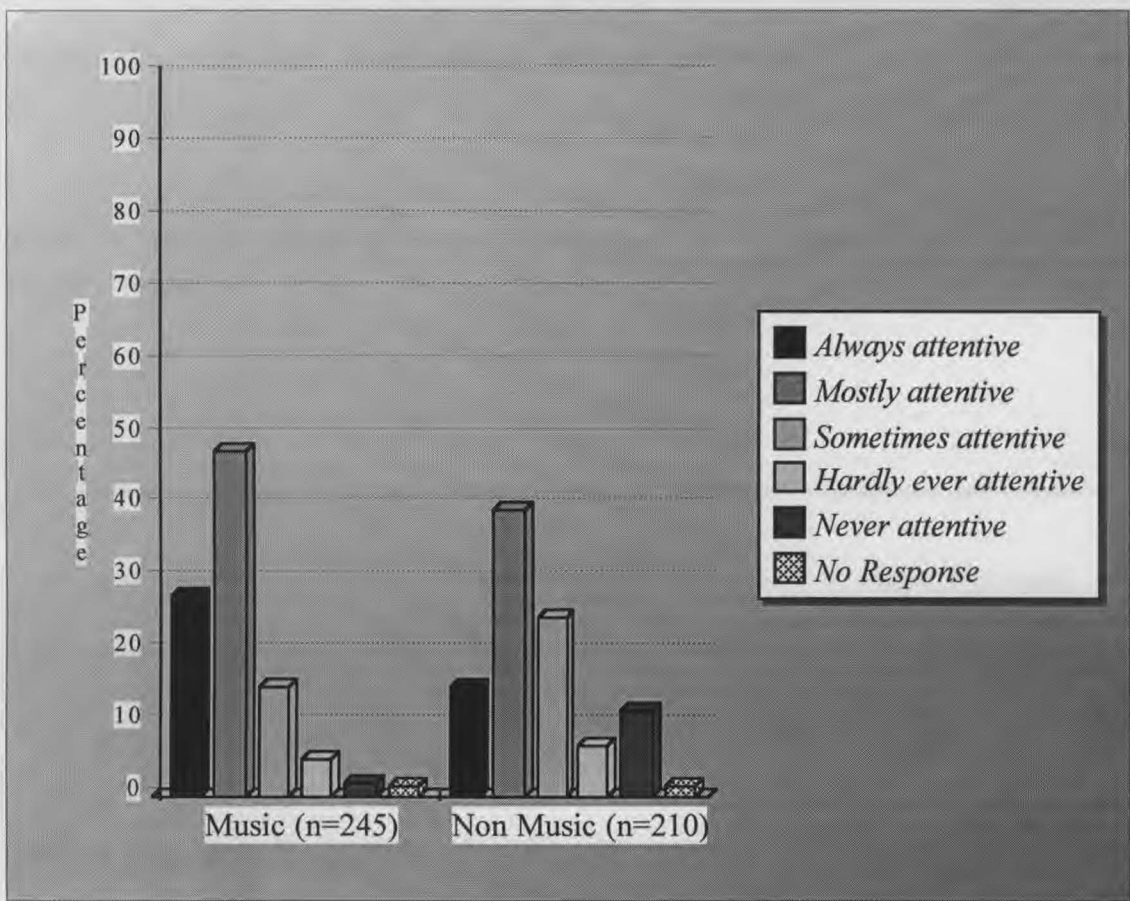
Students were asked to indicate on a Likert scale how they rated their behaviour during music lessons at primary school. Responses ranged from 'always attentive' to 'never attentive'. Results are set out in table 32 hereunder.

Table 32: *Students' ratings of their behaviour levels during music lessons.*

Category	A		M		S		H		N		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	68	27.8	118	48.2	37	15.1	13	5.3	5	2.0	4	1.6
Non Music (n=210)	32	15.2	83	39.5	52	24.8	15	7.1	25	11.9	3	1.4

*A=Always attentive M=Mostly attentive S=Sometimes attentive
H=Hardly ever attentive N=Never attentive N/R=No response*

Figure 32: *Students' ratings of their behaviour levels during music lessons.*



t-tests indicated there was a significant difference in the mean response between music and non-music students ($t = -5.63$, $df = 446$, $P < .05 = .000$). This means that music students had rated their behaviour during music lessons as being more attentive than non-music students.

Question 33

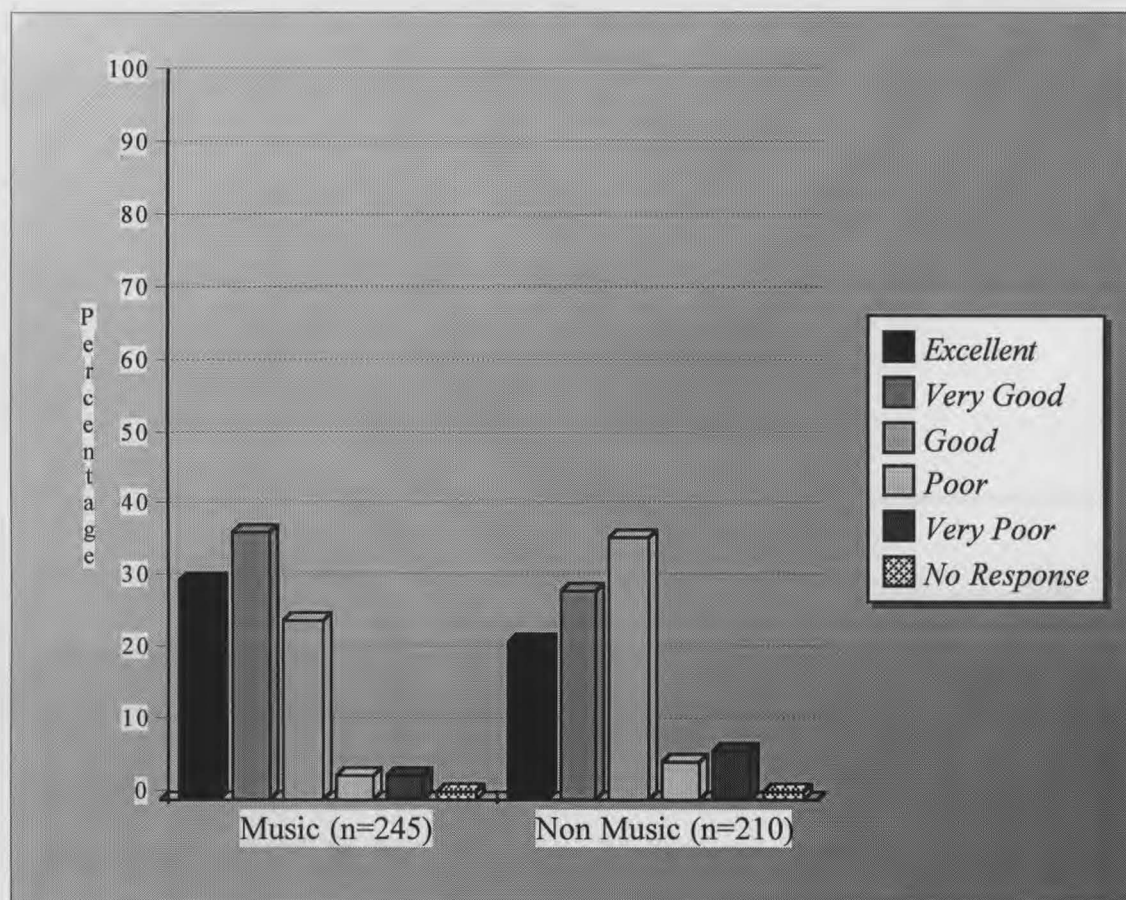
Students were asked to indicate on a Likert scale from 1 to 5 how they rated their overall relationships with teachers at primary school. Responses ranged from 'excellent' to 'very poor'. Results are set out in table 33 below.

Table 33: *Students' ratings of their overall relationships with teachers at primary school.*

Category	E		VG		G		P		VP		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	74	30.2	91	37.1	61	24.9	8	3.3	8	3.3	3	1.2
Non Music (n=210)	46	21.9	61	29.0	76	36.2	11	5.2	14	6.7	2	1.0

E=Excellent VG=Very good G=Good P=Poor VP=Very poor N/R=No response

Figure 33: *Students' ratings of their overall relationships with teachers at primary school.*



t-tests indicated there was a significant difference in the mean response between music and non-music students ($t = -3.46$, $df = 448$, $P < .05 = .001$). This means that music students had rated their overall relationships with teachers at primary school at a higher level than non-music students.

Question 34

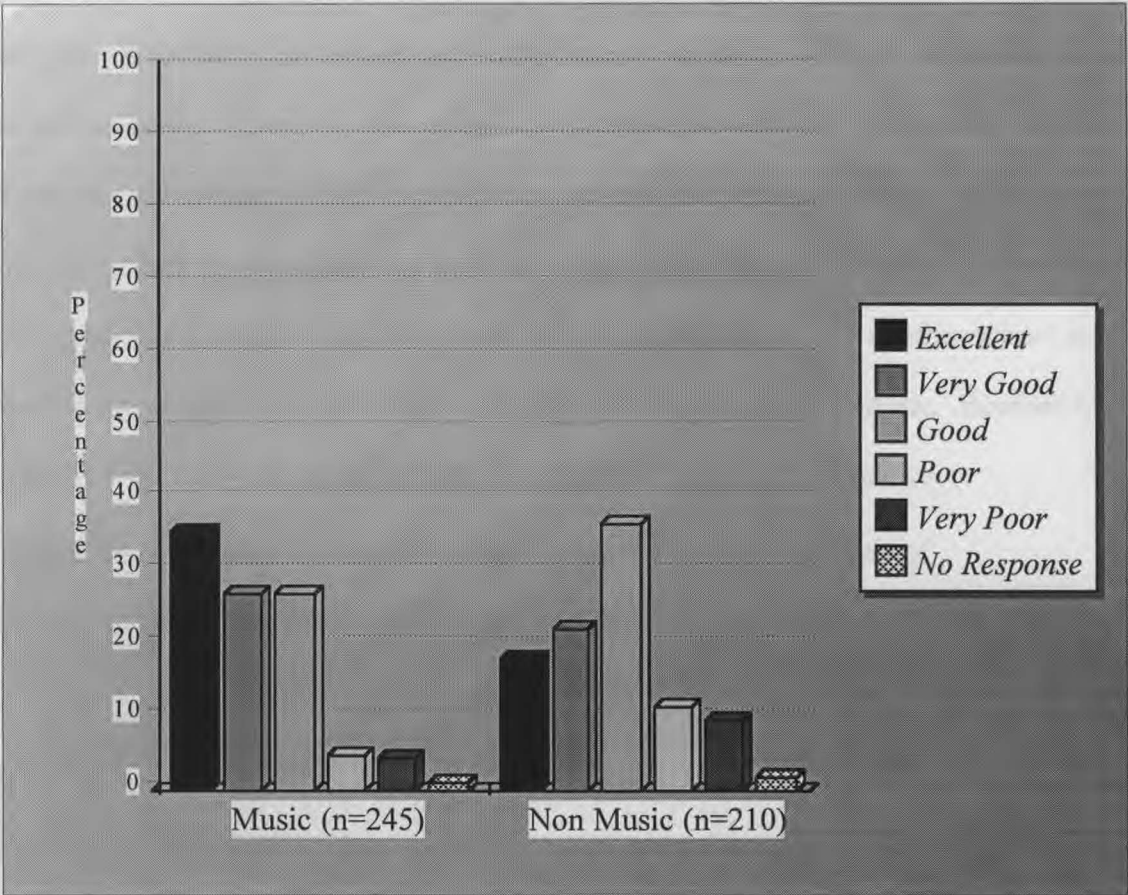
Students were asked to indicate on a Likert scale how well they got on with teachers during music lessons at primary school. Responses ranged from 'excellent' to 'very poor'. Results are set out in table 34 below.

Table 34: *Students' ratings of relationships with teachers during music lessons.*

Category	E		VG		G		P		VP		N/R	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	87	35.5	66	26.9	66	26.9	12	4.9	11	4.5	3	1.2
Non Music (n=210)	38	18.1	47	22.4	77	36.7	24	11.4	20	9.5	4	1.9

E=Excellent VG=Very good G=Good P=Poor VP=Very poor N/R=No response

Figure 34: *Students' ratings of relationships with teachers during music lessons.*

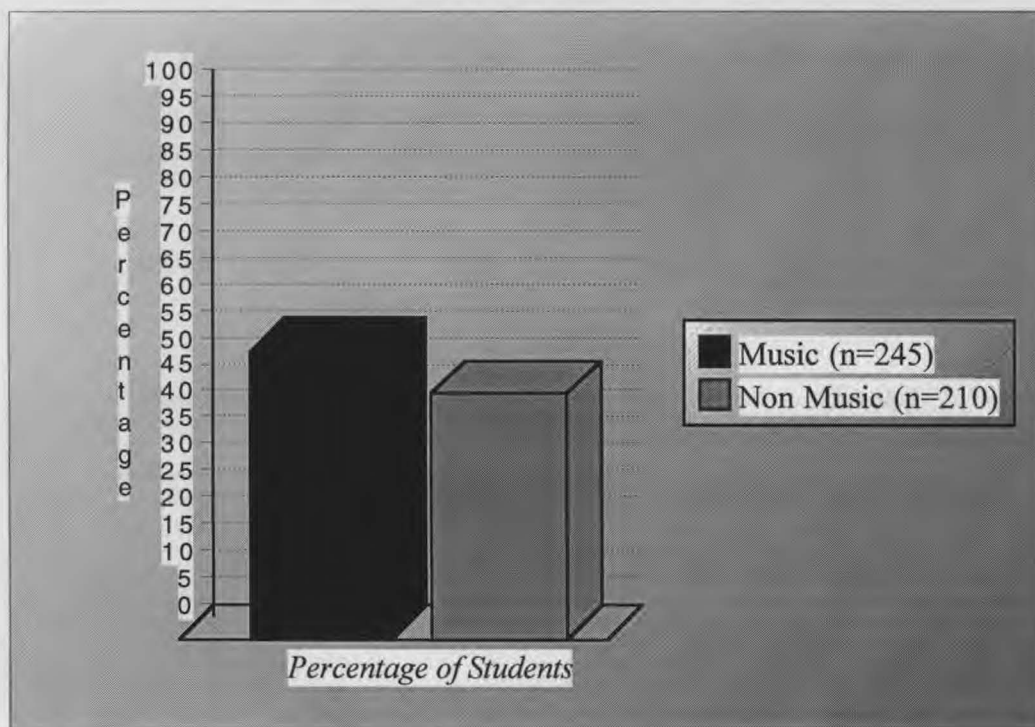


t-tests indicate there was a significant difference in the mean response between music and non-music students ($t = -5.22$, $df = 446$, $P < .05 = .000$). This means that music students felt they had “got on” better with teachers during music lessons than non-music students.

Question 35

Students were asked if they were currently studying music in high school. Of the total of 455 students surveyed, 245 or 53.8% were studying music. These are the students who are referred to in this report as the 'music' students. 210 or 46.2% were not studying music. These are the students who are referred to as 'non-music' students. There is no statistical significance in these numbers as teachers were asked to administer questionnaires to one music and one non-music class wherever possible. One school surveyed was a music school and every student studied music. At another school there was no music offered and so students had no opportunity to study music. Because high schools were randomly selected there was no control over these variables.

Figure 35: *Percentage of students currently studying music in high school.*



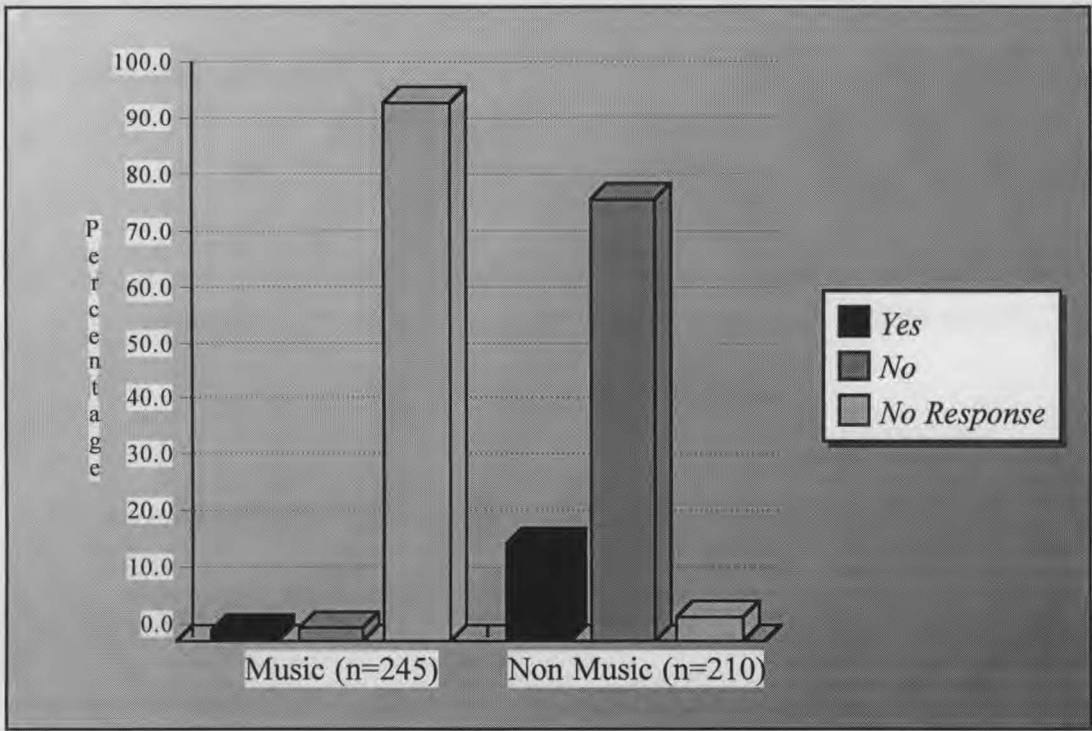
Question 36

Students who answered ‘no’ to question 35 [in other words students who did not study music] were asked if they would like to study music in high school. 17.1% of non-music students answered ‘yes’ and 78.6% answered ‘no’. There was 4.3% no response. Results indicate that some students misunderstood this question as it was answered by some music students.

Table 35: *Frequency distribution of students who are not studying music but would like to.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	5	2.0	6	2.4	234	95.5
Non Music (n=210)	36	17.1	165	78.6	9	4.3

Figure 36: *Percentage of students who are not studying music but would like to.*



Students were not asked for reasons here so it is not known why the 17.1% who answered ‘yes’ are not studying music. Because of the methods used to select ‘options’ in Western Australian secondary schools it is possible they were not given the opportunity to do so.

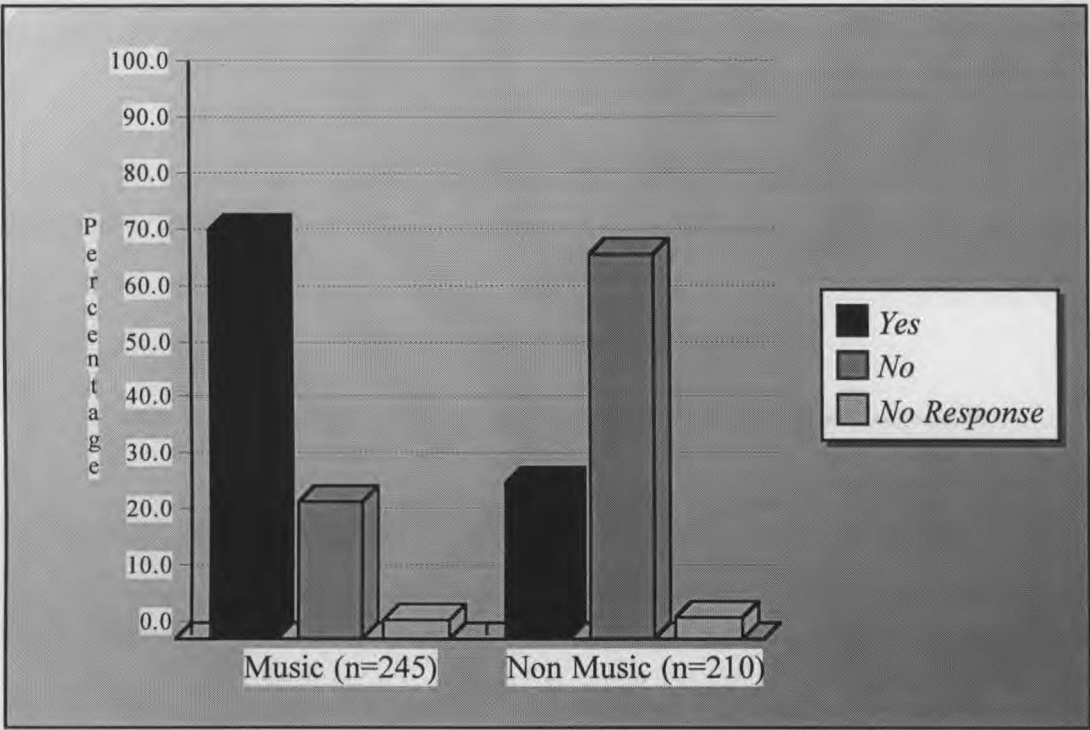
Question 37

Students were asked if their parents or guardians had encouraged them to study music. 72.7% of music students answered 'yes' and 24.1% answered 'no' with 3.3% no response. Of the non-music students, 27.6% answered 'yes' and 68.6% answered 'no' with a 3.8% no response.

Table 36: *Frequency distribution of students who said parents/guardians had influenced their decision to study or not to study music at high school.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	178	72.7	59	24.1	8	3.3
Non Music (n=210)	58	27.6	144	68.6	8	3.8

Figure 37: *Percentage of students who said parents/guardians had influenced their decision to study or not to study music at high school.*



Chi-square tests indicated a significance of .000. $\chi^2(1, N=240) = .586, P > .05 = .000$.

This means there was significantly more encouragement given by parents or guardians to music students than to non-music students.

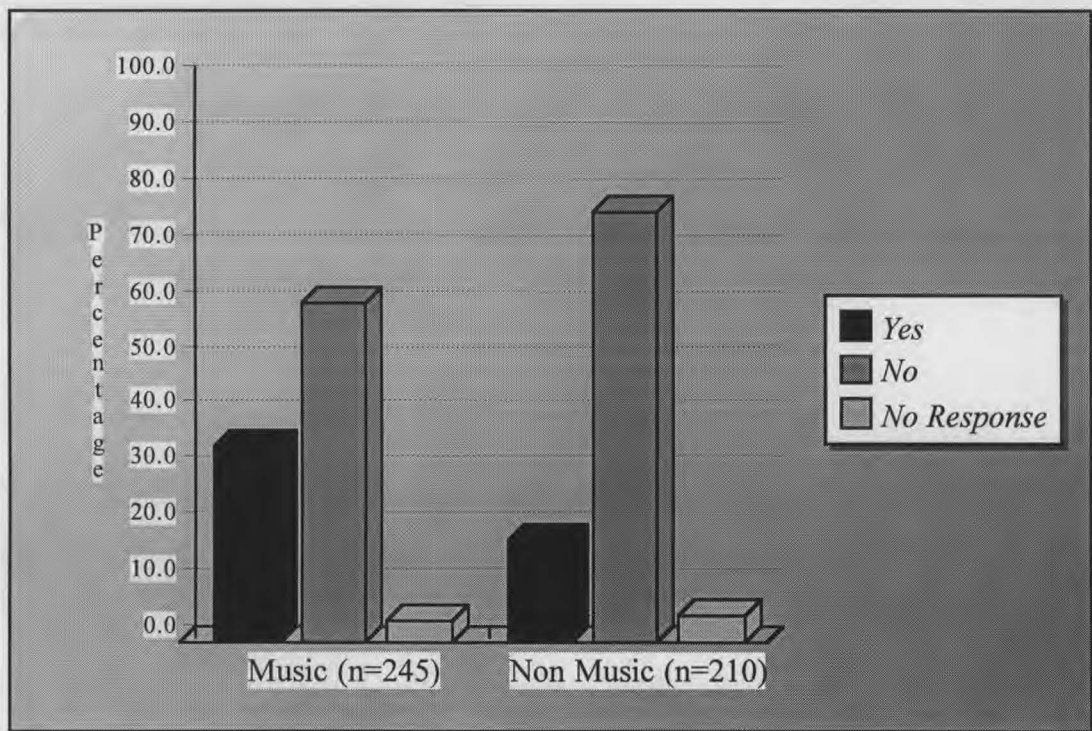
Question 38

Students were asked if a private music teacher had encouraged them to study music. 34.7% of music students said 'yes' and 61.6% said 'no' with 2.7% no response. Of the non-music students, 18.1% said 'yes' and 77.1% said 'no' with a 4.8% no response.

Table 37: Frequency distribution of students who said a private music teacher had encouraged them to study music.

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	85	34.7	151	61.1	9	3.7
Non Music (n=210)	38	18.1	162	77.1	10	4.8

Figure 38: *Percentage of students who said a private music teacher had encouraged them to study music.*



Chi-square tests indicated a significance of .002. $\chi^2(1, N=133) = 9.821, P > .05 = .002$.

This means there was significantly more encouragement received from private music teachers by music students than by non-music students.

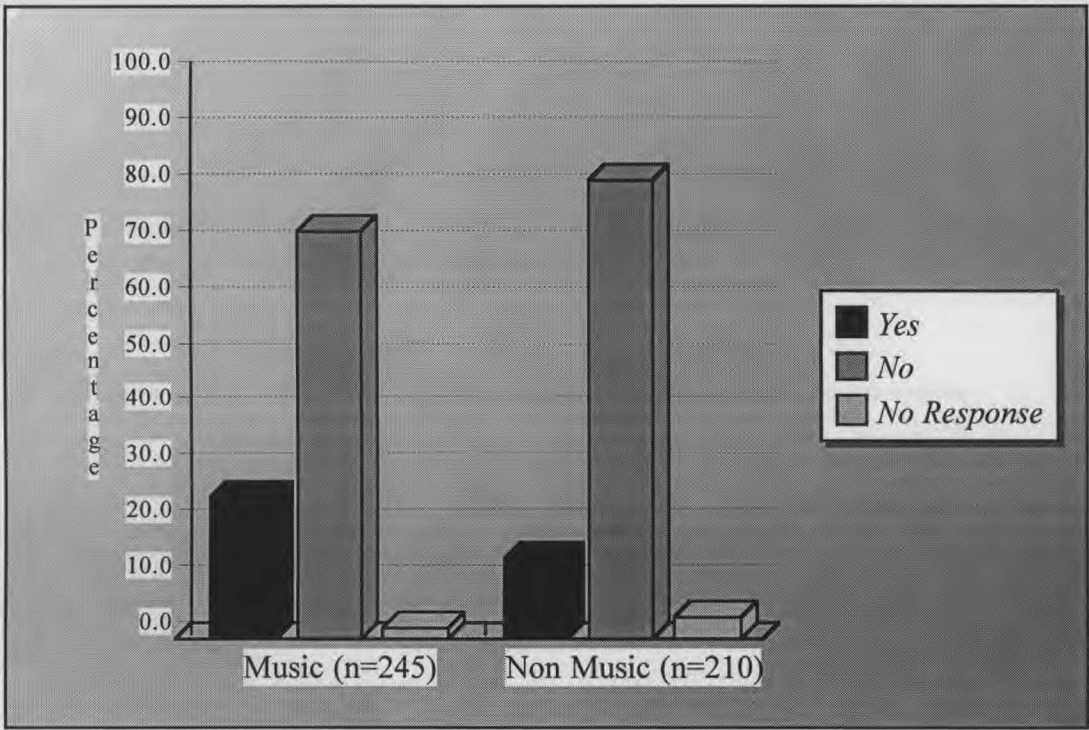
Question 39

Students were asked if a primary school classroom teacher had influenced their decision to study music. 25.3% of music students said 'yes' and 72.7% said 'no' with 2.0% no response. Of the non-music students, 14.3% said 'yes' and 81.9% said 'no' with a 3.8% no response.

Table 38: *Frequency distribution of students who said a primary school classroom teacher had influenced their decision to study music.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	62	25.3	178	72.9	5	2.0
Non Music (n=210)	30	14.3	172	81.9	8	3.8

Figure 39: *Percentage of students who said a primary school classroom teacher had influenced their decision to study music.*



Chi-square tests indicated a significance of .035. $\chi^2(1, N=97) = 4.433, P > .05 = .035$. This means there was significantly more influence by classroom teachers on the decisions of music students than on those of non-music students.

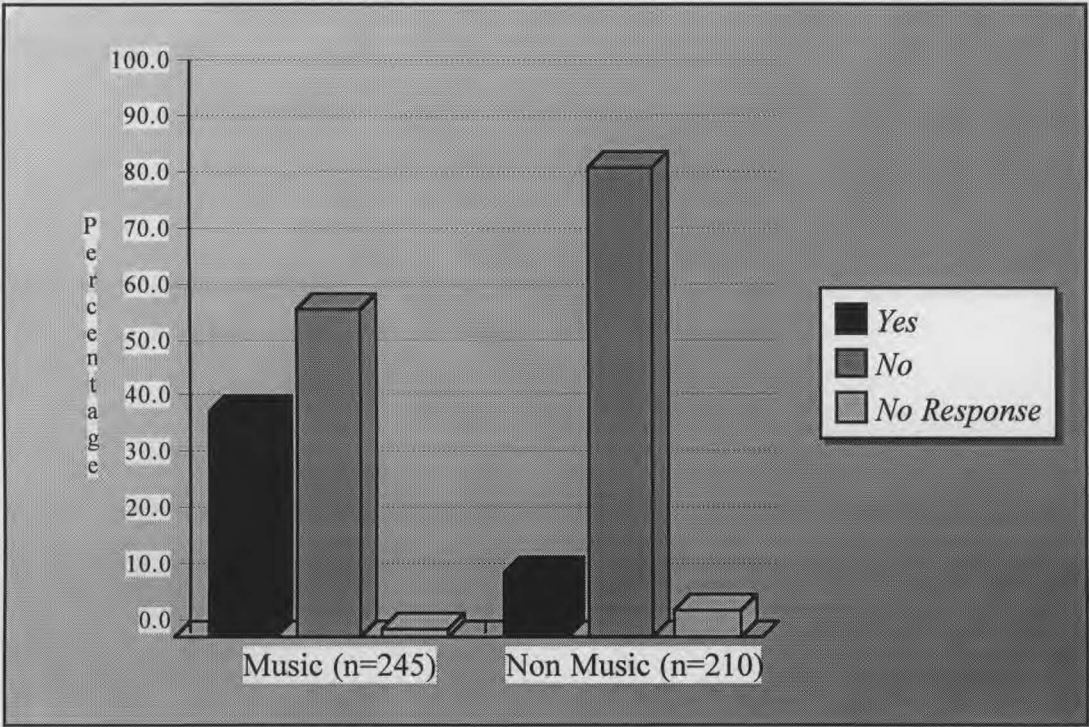
Question 40

Students were asked if a primary school music specialist had influenced their decisions. 40% of music students said 'yes' and 58.4% said 'no' with 1.6% no response. Of the non-music students, 11.4% said 'yes' and 83.8% said 'no' with a 4.8% no response.

Table 39: Frequency distribution of students who said a Primary Music Specialist had influenced their decision to study music.

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	98	40.0	143	58.4	4	1.6
Non Music (n=210)	24	11.4	176	83.8	10	4.8

Figure 40: *Percentage of students who said a Primary Music Specialist had influenced their decision to study music.*



Chi-square tests indicated a significance of .000. $\chi^2(1, N=127) = 28.065, P > .05 = .000$. This means there was significantly more influence on the decisions of music students than on those of non-music students by primary school music specialists.

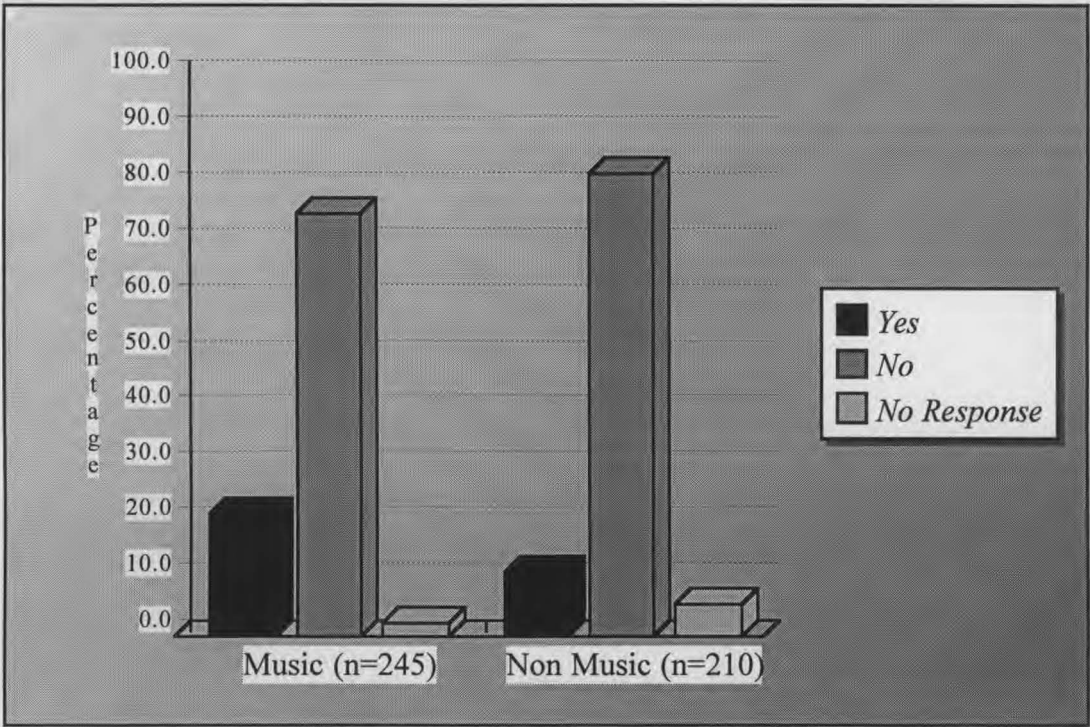
Question 41

Students were asked if a visiting school instrumental teacher had influenced their decisions. 22% of music students said 'yes' and 75.5% said 'no' with 2.4% no response. Of the non-music students, 11.4% said 'yes' and 82.9% said 'no' with a 5.7% no response.

Table 40: *Frequency distribution of students who said a visiting instrumental teacher had influenced their decision to study music.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	54	22.0	185	75.5	6	2.4
Non Music (n=210)	24	11.4	174	82.9	12	5.7

Figure 41: *Percentage of students who said a visiting instrumental teacher had influenced their decision to study music.*



Chi-square tests indicated a significance of .032. $\chi^2(1, N=86) = 4.579, P > .05 = .032$.

This means there was significantly more influence on the decisions of music students than those of non-music students by visiting instrumental teachers.

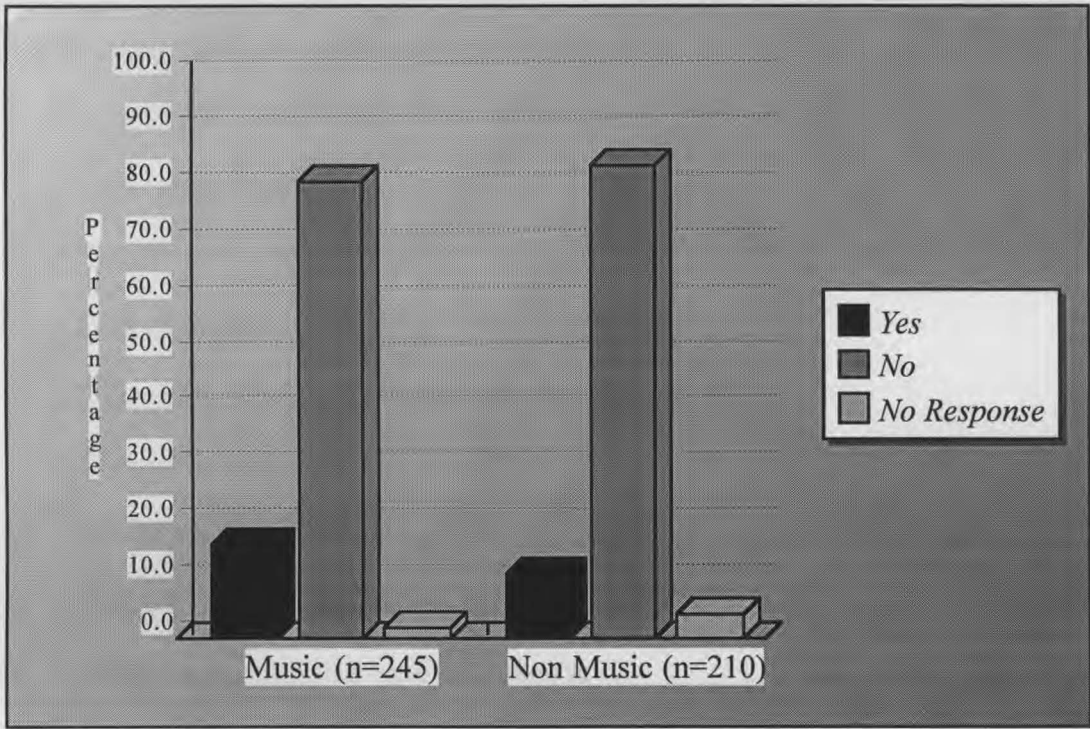
Question 42

Students were asked if the desire to become a pop music artist had influenced their decisions. 16.7% of music students said 'yes' and 81.2% said 'no' with 2% no response. Of the non-music students, 11.4% said 'yes' and 84.3% said 'no' with a 4.3% no response.

Table 41: *Frequency distribution of students who said the desire to become a pop artist had influenced their decision to study music.*

Category	Yes		No		No Response	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music (n=245)	41	16.7	199	81.2	5	2.0
Non Music (n=210)	24	11.4	177	84.3	9	4.3

Figure 42: *Percentage of students who said the desire to become a pop artist had influenced their decision to study music.*



Chi-square tests indicated a significance of .291. $\chi^2(1, N=69) = 1.113, P > .05 = .291$.

This means there was no significant difference between music and non-music students and the desire to become a pop music artist influencing their decisions.

Question 43

Students were asked to identify any other reason which may have influenced their decisions to study or not to study music at high school. A total of 135 students did not respond to this question. Those who responded indicated a variety of reasons which could be categorised into ten sections as follows:

- Like / enjoy / good at music
- Dislike music / boring
- Lack of finance
- Did not like choice of instruments
- Wanted to be famous
- Too much work / not enough time
- Desire to become a music teacher
- Desire to perform in a band or orchestra
- Family influence / family requirement
- No talent / chose another option

One of these reasons were stated by only music students. This was:

- Desire to become a music teacher

In this case, this is a reason which was not previously mentioned in the questionnaire.

Reasons given by only non-music students were as follows:

	non-music students
• Lack of finance	1.0%
• Didn't like the choice of instruments	0.5%
• Too much work/not enough time	10.0%
• No talent/chose another option	1.0%

These were all given as reasons why a music option was not chosen.

Some reasons were stated by both music and non-music students which indicates they may have been giving an opinion rather than a reason for studying or not studying music. Those stated by music and non-music students are as follows:

	Music students	Non-music students
• Like / enjoy/ good at music	42.9%	4.3%

Obviously, in the case of non-music students, this is not a reason for not selecting a music option. It appears that, in the case of these students, they may not have had the opportunity to select a music option.

	Music students	Non-music students
• Dislike music / boring	1.2%	35.7%

Apparently this 1.2% of music students are not enjoying their music and this has been stated as an opinion rather than a reason for selecting the option.

	Music students	Non-music students
• Want to be famous	0.8%	0.5%

0.5% represents one non-music student who obviously has stated this as an opinion rather than a reason for not studying music.

	Music students	Non-music students
• Desire to perform in a band/ orchestra	10.6%	2.4%

Again, in the case of non-music students, this was obviously not a reason for not selecting a music option, Rather, they are stating their desire to perform in a band or orchestra although they are not doing music.

	Music students	Non-music students
• Family influence/requirement	18.4%	1.4%

It appears that, in the case of non-music students, they were prevented by family members from selecting a music option.

CHAPTER SEVEN

CONCLUSIONS

Influence of primary school music programmes

There was evidence to indicate that primary school music activities had a significant influence on students' selection of secondary school music studies.

Although there was no significant difference between music and non-music students in the amount of music undertaken in primary school classrooms, a significantly higher proportion of music students had been exposed to music through a school music specialist. There was also evidence to suggest that music students had enjoyed music lessons significantly more than non-music students.

Questions 14(a) and 14(b) sought to identify the number of students who had learnt to play a musical instrument and had learnt to read music from their usual classroom teacher. The musical instrument which would be used to teach students to read music within a primary school classroom would probably, in most cases, be a recorder. It can be seen from the results that, in fact, more non-music students than music students had learnt to play a musical instrument and read music from their classroom teacher.

However, from the results of question 15 it can be seen that significantly more music than non-music students had learnt music from a music specialist at primary school,

especially in years six and seven.

Results of question 16 indicate that, overall, there was no significant difference between the numbers of music and non-music students who had learnt to play recorder at primary school - taking both the classroom teacher and music specialist into account.

However, when asked to indicate the level of enjoyment of learning to play the recorder, the music students indicated that they had enjoyed learning to play significantly more than non-music students. This trend was evident throughout questions 17 to 31 when students were asked if they had participated in various musical learning activities. In all cases, there was no significant difference between music and non-music students in the amount of exposure to these activities but in every case, without exception, music students had enjoyed these activities significantly more than non-music students.

It may be possible that, where students were exposed to these activities through a music specialist rather than a classroom teacher, the level of enjoyment was higher. Reasons for this are unknown. It is possible that material provided by music specialists was more stimulating and interesting or the venue was more conducive to the teaching of music - music specialists would probably have a much greater variety of instruments and equipment than generalist classroom teachers. It could also mean that the level of expertise of music specialists was higher and therefore students understood musical activities more thoroughly, thus leading to more enjoyment. Further research to clarify these questions would be useful.

There were significantly more music than non-music students who had learnt to play another instrument [apart from recorder] at primary school. Students were not asked from whom they had learnt to play the other instrument. It is likely however, that in many cases, they had learnt to play another instrument from an Education Department visiting instrumental teacher and that they were selected for this opportunity because of their demonstrated high level in music skills. This basic training in learning to play an instrument may very well have had an influence on their choice to study music at high school.

The influence of visiting instrumental teachers on students' decisions to study music was investigated, and Chi-square tests indicated there was significantly more influence by visiting music teachers on the decisions of music students than on those of non-music students. It should be kept in mind that one of the roles of visiting instrumental teachers visiting primary schools is to promote music programmes in their high schools and to encourage students to select their options.

Student behaviour

Students were asked to indicate how they rated their behaviour during music lessons at primary school on a 5-point Likert scale ranging from 'always attentive' to 'never attentive'.

t-tests indicated a significant difference in the mean response between music and non-music students. This meant that music students rated their behaviour during music lessons as being more attentive than non-music students. This could mean they were more attentive because they were better at music and understood content more fully or they were more attentive because they enjoyed music more. It could also mean that, in the case of music students, teachers were providing more interesting programmes than in the case of non-music students and that an improvement in interest lead to an improvement in behaviour.

When asked to indicate relationships with teachers during music lessons at primary school, music students' responses indicated they had significantly better relationships with teachers during music lessons than non-music students.

However, it is difficult to gauge the influence of music here because when asked to indicate overall relationships with teachers generally at primary school, again music students' responses indicated significantly better relationships with teachers than non-music students. The question arises here as to whether music students were generally better behaved than non-music students and whether better behaviour resulted in improved understanding and enjoyment in all facets of schooling, including music.

Students were asked if a primary school classroom teacher had influenced their decision to study music and Chi-square tests indicated there was significantly more influence by

classroom teachers on the decisions of music students to study music than on those of non-music students. Students were not asked in what way they had been encouraged by the classroom teacher and it is not clear whether the teacher actually verbally advised them to study music at high school or whether their enjoyment of music with the classroom teacher gave them encouragement.

Results indicate that where primary school students had the opportunity of exposure to music through music specialist teachers, possibly the quality and content of programmes presented and student enjoyment of them had a significant influence on students' selection of music studies at secondary school.

Where music was presented in the primary school classroom through generalist teachers, it appears there was less influence on students to select music studies at secondary school.

Of the non-music students, 17.1% indicated they would like to study music but they were not asked whether or not they had been given the opportunity.

Home environment

Results indicate that the home environment was a significant influence on students

electing to study music at high school. Where other family members played or had played musical instruments it was more likely that students had elected to study music at high school.

Students were asked to indicate whether anyone at home played a musical instrument or whether anyone at home had ever played a musical instrument. In both cases, chi-square tests indicated a significant difference between music and non-music students. This meant that where other members of the family played or had played musical instruments there was more likelihood that students had studied music at high school.

When asked to identify the family member who played or had played a musical instrument, the strongest response from music students was 'both parents and siblings' whereas the strongest response from non-music students was 'siblings'. Significantly more music than non-music students indicated 'parents/guardians'. This could mean that where parents had played musical instruments it was more likely that their children would study music.

Students were asked if they were currently learning or had ever learnt to play a musical instrument from a music teacher outside of school. In both cases responses indicated that significantly more music than non-music students were learning or had learnt to play an instrument from a private teacher. Where the response was 'no', students were not asked for reasons why they had not learnt from a private teacher and it is not

known whether it was because of lack of opportunity or whether students had elected not to learn.

Students were also asked to indicate whether a private music teacher had encouraged them to study music. Chi-square tests indicated there was significantly more encouragement received from private music teachers by music students than by non-music students. Logically, this would have been the result of more music students than non-music students having had access to a private music teacher.

It may be likely that the opportunity to access a private music teacher and the subsequent encouragement from that teacher could be directly linked to the home influences.

When asked who at home had ever objected to their practising a musical instrument, the strongest response from music students was 'siblings', (which is probably a typical case of 'sibling rivalry'), whereas the strongest response from non-music students was 'a combination of parents and siblings', indicating that, possibly in the case of non-music students, not only had parents not encouraged students in their music but they had discouraged them by objecting to their practice.

Students were asked if their parents or guardians had encouraged them to study music and chi-square tests indicated there was significantly more encouragement given by

parents or guardians to music students than to non-music students.

It appears that parental influence and the home environment are significant factors in the decisions made by students to study music at high school. This could suggest that there are some students who do not study music because of lack of opportunity to do so.

Pop music

The influence of pop music on radio or video does not appear to be a significant factor influencing students to undertake music studies at high school.

Students were asked if they enjoyed listening to music on the radio and results indicated no significant differences between music and non-music students. However, of those who said 'yes', there were significantly more music students than non-music students who said they would like to become a musician like those they enjoyed listening to. The type of music - 'pop', classical or otherwise was not identified in this question.

Students were asked if they enjoyed watching t.v./video clips of pop music and if they would like to become a pop-artists like those they enjoyed watching. Results indicated no significant difference between music and non-music students in their enjoyment of viewing pop-music on t.v./video clips or between their ambition to become pop-artists. Students were asked if the desire to become a pop music artist had influenced their

decisions to study or not to study music. Chi-square tests indicated there was no significant difference between music and non-music students and the desire to become a pop music artist influencing their decisions.

There is no data to suggest that pop music or the desire to become a pop music artist has any influence on the choices made by students to study music at high school.

Other

When students were asked to give any other reasons they could think of for deciding to study or not to study music at high school they gave a variety of reasons which have been grouped into ten categories (see results of question 43). The strongest response from music students was 'enjoyment of music' and the second strongest was 'family influence/no choice/contract'. The strongest response from non-music students was 'dislike/boring' and the second strongest was 'too much work/not enough time'.

These responses confirm earlier results indicating that perhaps there has been very little motivation for non-music students to study music, either from primary school music teachers, or through encouragement from home, compared with music students.

Implications

It could be concluded from the above, that although the amount of music to which students are exposed in primary school does not appear to be a significant factor influencing choice to study music at high school, it appears that the enjoyment of lessons and students' attitudes to teachers may be significant factors. This may mean that in classes where students are enjoying lessons, teachers are using techniques and/or materials which are more innovative and exciting and which are keeping students enthusiastic and interested.

Very little support currently exists within the Western Australian Education Department for inservicing teachers in the area of music thus making it difficult for teachers to keep abreast of new techniques and innovations, especially in the case of generalist teachers who are not members of music associations or networks. If generalist teachers are expected to teach music then there is a need for them to have access to regular professional development.

There may also be a case for reviewing teacher education programmes to improve the skills of graduate primary teachers. If it is not possible for every school to provide a music specialist, then primary generalist teachers need to be better equipped to provide interesting and stimulating music experiences for students. Currently there is only one compulsory unit of music included in three year primary teacher education programmes in Western Australia and these are insufficient to provide teachers with the skills to

teach music within the classroom. It will be important, with the impending increase in the teacher education programme from three years to four years, for Administrators of Tertiary Institutions to give careful consideration to increasing the time and resources allocated to primary teacher education in the area of music.

The resources to which teachers in schools have access could also be a factor in contributing to the interest and enjoyment of music lessons by students. Vast differences currently exist in Western Australian primary schools in the resourcing of venues, instruments and support materials in the area of music. For instance, where schools have music among their priorities (and where there is support and encouragement from the Principal) it is probable they have a music specialist, a special music room and extra funding to purchase resources, whereas in other cases generalist teachers may be teaching in general classrooms with very few resources and in far from ideal conditions.

The Education Department of Western Australia has included music in 'The Arts' learning area which is one of the compulsory learning areas outlined in their Statement of Ethos and Purpose (1991) and their Student Outcome Statements (1994) which means it may be necessary for many teachers to teach music in their classrooms. If they are expected to have the knowledge of current teaching methodologies and the skills to teach music it will be necessary for the Education Department to provide them with ongoing professional development as well as suitable teaching material and appropriate resourcing. This is vital if there is to be an improvement in their abilities to teach music

within their classrooms, or, where there is a music specialist, to provide the ongoing support necessary for any successful specialist programme.

An improvement in music programmes in primary schools and an increase in the selection of music options in high schools should, ultimately, lead to more interest and participation in music education units by potential teachers.

Limitations to this study prevented investigation into the content and methodologies being used to teach music in Western Australian primary schools and the opportunity to compare those of specialist teachers with those of generalist classroom teachers or those of teachers who are keeping students interested and positive during music lessons and those who are not. Further study in this regard would prove valuable in providing future direction for teacher education programmes and professional development of practising teachers.

The fact that The Arts are now included as compulsory learning areas in the Australian National Outcomes as well as the British, Canadian and United States education systems points to the increasing realisation of the importance and worth of music to society and hopefully, with the inclusion of The Arts in the Western Australian Education Department's Student outcome statements' eight compulsory learning areas, together with system-level monitoring of standards in The Arts which is to take place in 1996, teachers will have an improved framework and more clearly defined goals on which to base their teaching of music.

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**The influence of primary school
music programmes on student
choice of music studies in lower
secondary school**

A Study

by

**Beverley Pascoe
as part of the requirement
for a Master of Education**

Edith Cowan University

A study is being conducted to gain a better understanding of influences which motivate students to elect to study music at high school. Your response to this questionnaire will be a valuable contribution and your co-operation and participation are most appreciated. Please note that your name is not required on this questionnaire as all responses are anonymous and all information is confidential.

Please forward completed questionnaires to Beverley Pascoe, Ballajura Primary School (Code B177)

Please enter the following details

	Years	
Age:	[]	
	M	F
Sex:	[]	[]

Please answer the questions by placing a tick in the appropriate box.

- 1) Does anyone (apart from yourself) at home currently play a musical instrument?

yes	no
[]	[]

- 2) If yes, who? (e.g. sister, brother, parent, guardian etc)
-

- 3) Has anyone at home ever played a musical instrument?

yes	no
[]	[]

- 4) If yes, who? (e.g. sister, brother, parent, guardian etc)
-

- 5) Do you currently learn to play an instrument from a music teacher outside of school?

yes	no
[]	[]

- 6) Have you ever learnt to play an instrument from a music teacher outside of school?

yes	no
[]	[]

- 7) Have you ever practised playing a musical instrument at home?

yes	no
[]	[]

- 8) If yes, did anyone at home have any objections to your practice?

yes	no
[]	[]

- 9) If yes, who objected?
-

10) Do you enjoy listening to music on radio?

yes	no
[]	[]

11) If yes, would you like to become a musician like those you enjoy listening to?

yes	no
[]	[]

12) Do you enjoy watching t.v./video clips of pop music?

yes	no
[]	[]

13) If yes, would you like to become a pop artist like those you enjoy watching?

yes	no
[]	[]

14) Please indicate in which years at primary school you had the following music activities in the classroom with your usual classroom teacher.

	Year level			
a) Learning to play a musical instrument	4	5	6	7
	[]	[]	[]	[]
b) Learning to read music	4	5	6	7
	[]	[]	[]	[]

15) In which years at primary school did you learn music from a music specialist teacher?

Not at all	4	5	6	7
[]	[]	[]	[]	[]

16) Did you learn to play a recorder in primary school?

yes	no
[]	[]

17) If yes, did you enjoy learning to play recorder?
(please circle the number which fits your answer)

1.....	2.....	3.....	4.....	5.....
Always enjoyed	Mostly enjoyed	Sometimes enjoyed	Hardly ever enjoyed	Never enjoyed

18) Did you learn to play another instrument at primary school?

yes	no
[]	[]

19) If yes, did you enjoy learning to play that instrument?

1.....	2.....	3.....	4.....	5.....
Always enjoyed	Mostly enjoyed	Sometimes enjoyed	Hardly ever enjoyed	Never enjoyed

20) Did you learn to identify and clap rhythms at primary school?

yes	no
[]	[]

21) If yes, did you enjoy this activity?

1.....	2.....	3.....	4.....	5.....
Always enjoyed	Mostly enjoyed	Sometimes enjoyed	Hardly ever enjoyed	Never enjoyed

22) Did you learn to write rhythms (e.g.)
at primary school?

yes	no
[]	[]

23) If yes, did you enjoy this activity?

1.....	2.....	3.....	4.....	5.....
Always enjoyed	Mostly enjoyed	Sometimes enjoyed	Hardly ever enjoyed	Never enjoyed

24) Did you learn to read the music notes of the treble clef at primary school?

e.g.:

yes

no

[]

[]

25) If yes, did you enjoy this activity?

1.....	2.....	3.....	4.....	5
Always enjoyed	Mostly enjoyed	Sometimes enjoyed	Hardly ever enjoyed	Never enjoyed

26) Did you learn to sing or play rounds at primary school?

yes

no

[]

[]

27) If yes, did you enjoy this activity?

1.....	2.....	3.....	4.....	5
Always enjoyed	Mostly enjoyed	Sometimes enjoyed	Hardly ever enjoyed	Never enjoyed

28) Did you learn to identify different expressions in music (e.g. forte-loud, piano-soft, allegro-fast) at primary school?

yes

no

[]

[]

29) If yes, did you enjoy this activity?

1.....	2.....	3.....	4.....	5
Always enjoyed	Mostly enjoyed	Sometimes enjoyed	Hardly ever enjoyed	Never enjoyed

30) Did you learn to identify 'form' at primary school?
(e.g. Ternary form is 'three part' form, commonly known as A-B-A. The first and last parts of the song are similar and the middle part is different)

yes

no

[]

[]

31) If yes, did you enjoy this activity?

1.....	2.....	3.....	4.....	5.....
Always enjoyed	Mostly enjoyed	Sometimes enjoyed	Hardly ever enjoyed	Never enjoyed

32) How would you rate your behaviour during music lessons at primary school?

1.....	2.....	3.....	4.....	5.....
Always attentive	Mostly attentive	Sometimes attentive	Hardly ever attentive	Never attentive

33) How would you rate your overall relationship with teachers at primary school?

1.....	2.....	3.....	4.....	5.....
Excellent	Very good	Good	Poor	Very poor

34) How well did you get on with teachers during music lessons at primary school?

1.....	2.....	3.....	4.....	5.....
Excellent	Very good	Good	Poor	Very poor

35) Are you currently studying music in High School?

yes	no
[]	[]

36) If no, would you like to study music in High School?

yes	no
[]	[]

The following questions relate to factors which may have influenced your decision to study or not to study music at high school.

37) Did your parents or guardians encourage you to study music?

yes	no
[]	[]

38) Did a private music teacher encourage you to study music?

yes	no
[]	[]

39) Did a primary classroom teacher influence your decision?

yes	no
[]	[]

40) Did a primary school music specialist influence your decision?

yes	no
[]	[]

41) Did a visiting school instrumental teacher influence your decision?

yes	no
[]	[]

42) Did the desire to become a pop music artist influence your decision?

yes	no
[]	[]

43) Please indicate any other reason which made you decide to study or not to study music at high school.
